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PARTY WARS

In the battle to feed New York's elite, the top caterers are taking off their white gloves and sharpening their knives. By Meryl Gordon

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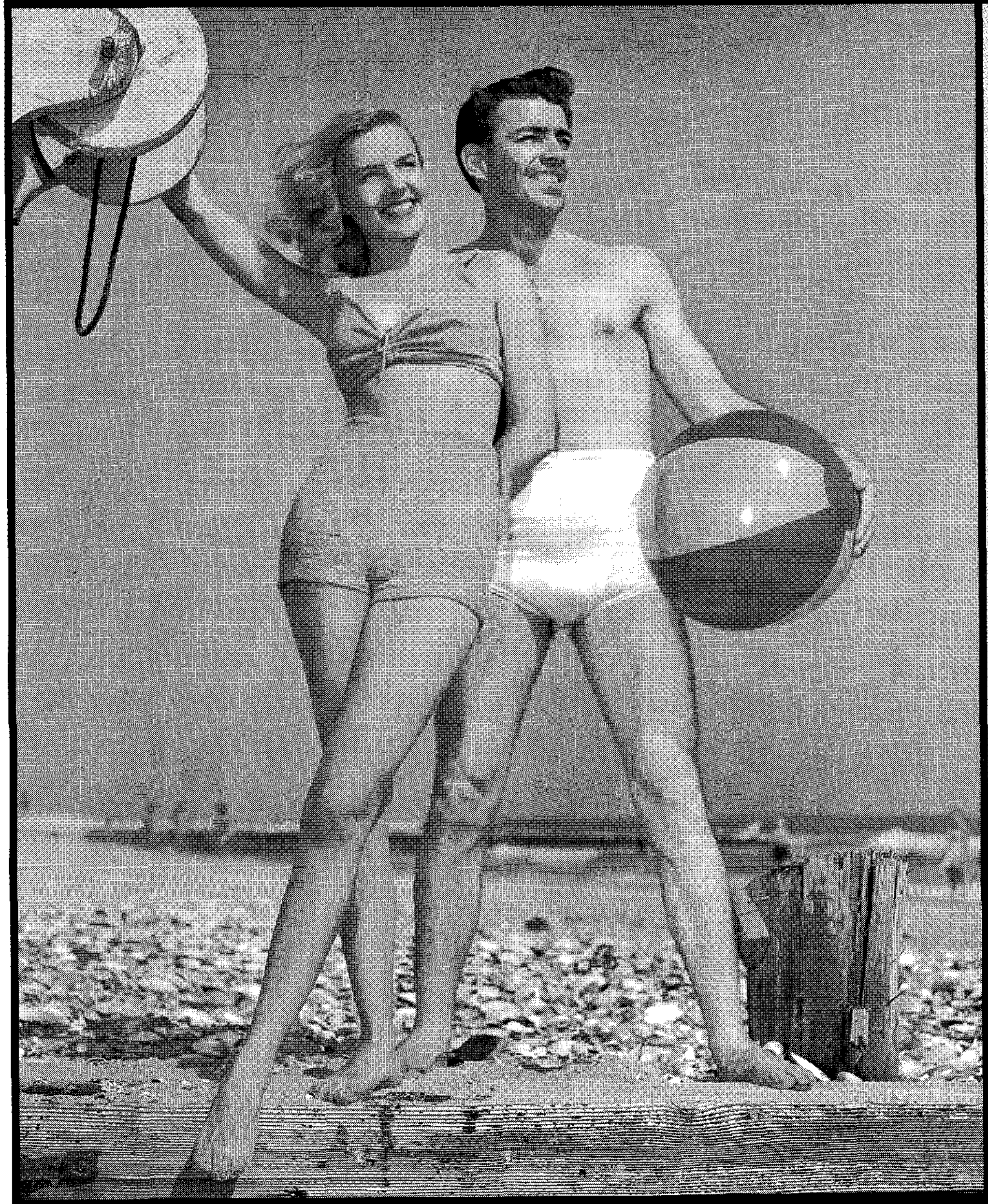

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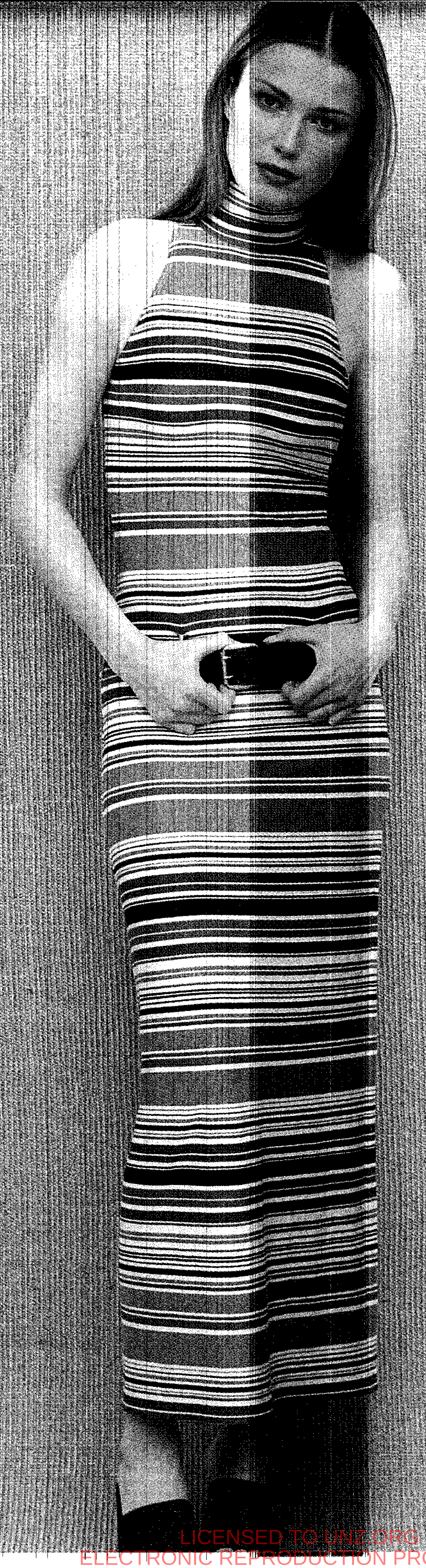

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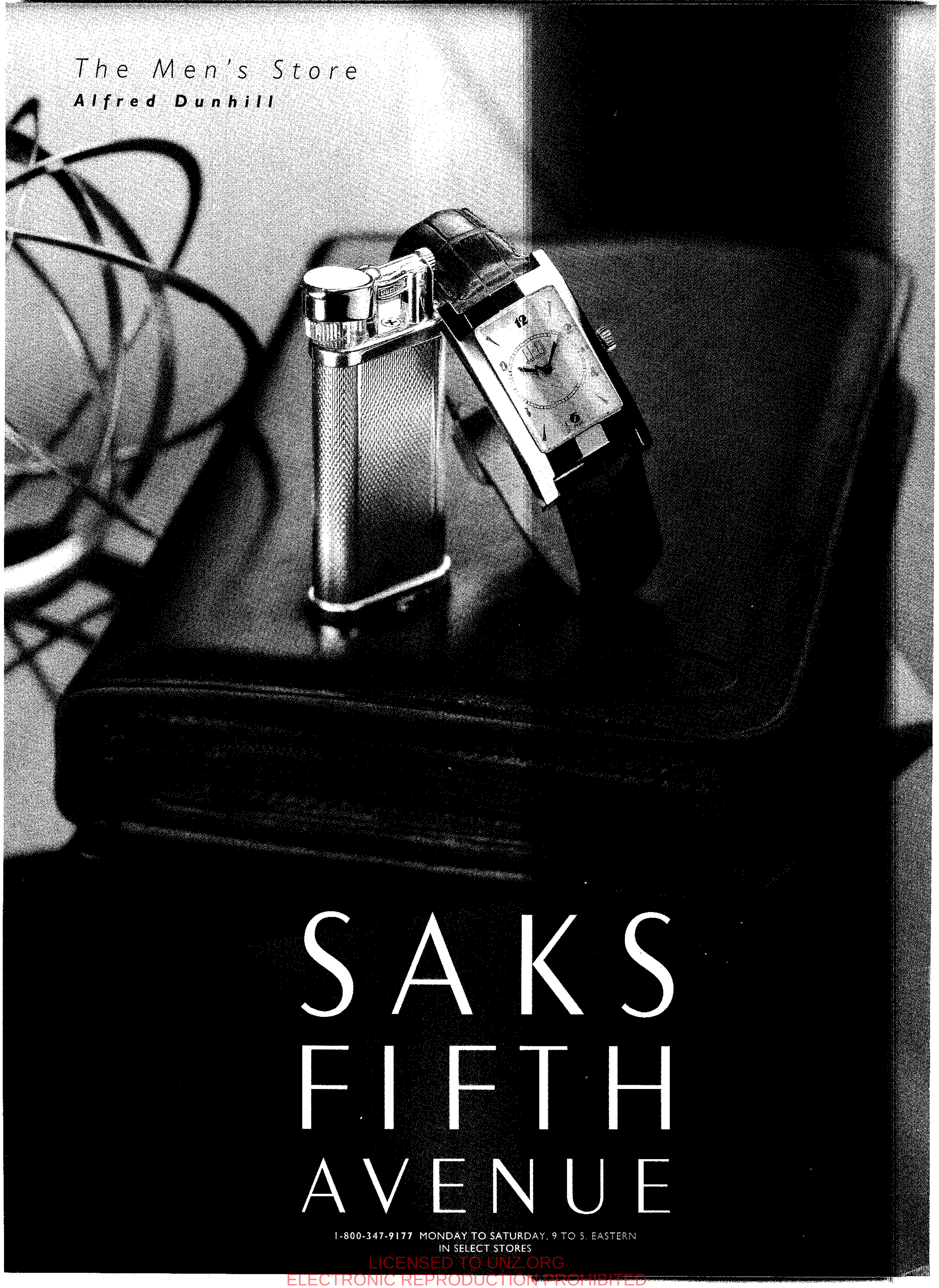

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Contents June 2, 1997

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>
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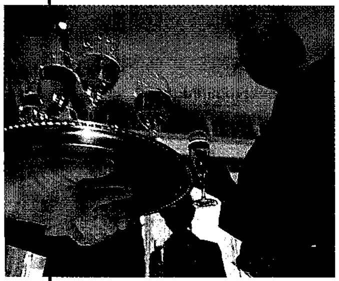
By Rebecca Mead

Producer Garth Drabinsky defied the Broadway odds by turning *Show Boat* into a smash. Now the hotheaded showman is building a theater across 42nd Street from Disney's and opening his musical version of *Ragtime*—after months of out-of-town test-marketing. Can he rule a flop-proof empire in a business where failure is the norm?

30 Caterwauling
By Meryl Gordon



Infighting in the charity-ball set isn't new. But among its caterers? It's true: The battle for the chance to pass canapés to Tisches and Astors is heating up, and industry leader Glorious Food is feeling more-than-bite-size losses to Tentation and to Daniel Boulud's Feast & Fêtes. Plus: Cater-waiters dish about life in uniform.

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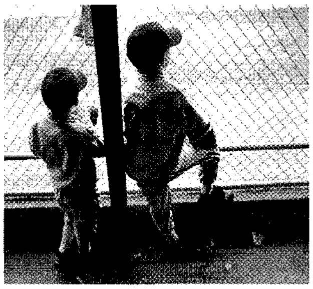
While Little Leaguers in some boroughs scratch out runs in rundown sandlots, passionate Staten Island parents have created a state-of-the-sport baseball complex where rising stars and regular kids alike play for the glory of the South Shore and dream of the World Series.



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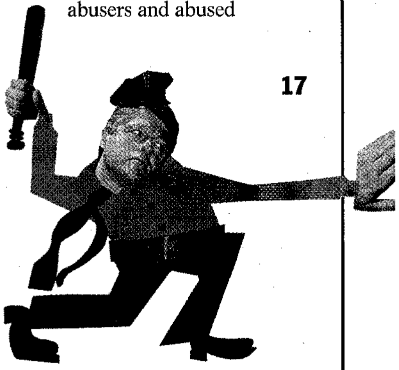

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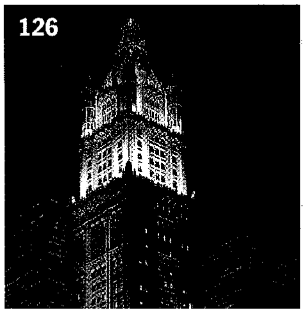

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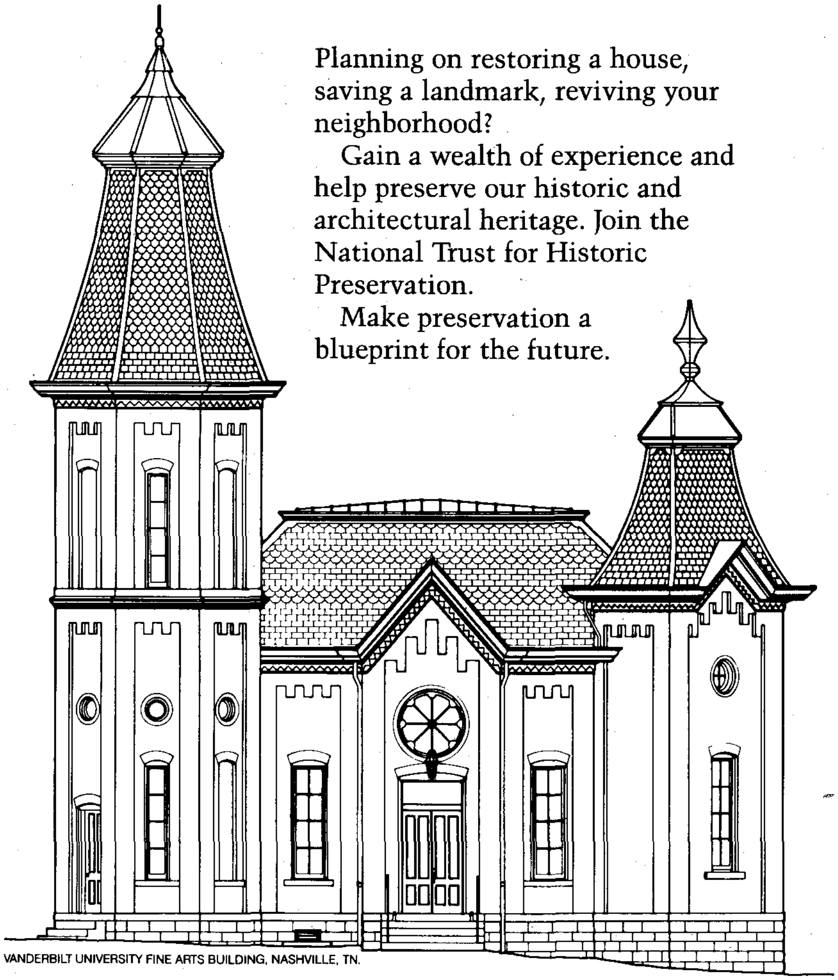

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Politically Active

Rumors of the Democratic Party's death, etc. etc.; boiling water, and other lessons from the 'Joy of Cooking'; a beer storm brewing.

MICHAEL TOMASKY IS, FOR SURE, correct that most of the current leadership of elected officials does not offer anything in terms of either style or substance ["Four Candidates and a Funeral," May 12]. But considering the talents Mr. Tomasky displays week after week in *New York,* I was disappointed to find him returning to the age-old literary device of proclaiming something—in this case, the Democratic Party—dead, only to be able to proclaim its resurrection in a few months, when the November elections begin to heat up. Of course Mr. Tomasky would draw the conclusion that the Democratic Party is finished: He was only looking at the surface leadership, which has grown sclerotic in this (mostly) one-party town. As a lifelong New Yorker and Democrat, I am much more impressed by the future leadership, the district leaders and community activists who have been working on the sidelines, waiting for an opportunity to run for office. While I was initially opposed to term limits, I am beginning to come around. Even with one of the most progressive campaign-financing systems in the country, the City Council still has a 98 percent re-election rate.

The Democratic Party is alive and well, and waiting for the new generation to step forward. As in any large organization, it is the people doing the grunt work who would give you a true perspective on the Democratic Party—an organization dedicated to the betterment of the many and not the exaltation of the few.

Dan Cohen
President
Three Parks Independent Democrats
MANHATTAN

Not Running on Empty

DID ANDREW KIRTZMAN REALLY WITNESS the fund-raiser we held at our house for Mark Green ["Gotham: The Switch," May 12]? His sarcastic column simply missed the larger point of why so many of us in New York City, Long Island, and Westchester—and around the state—are supporting Mark's Senate bid against Alfonse D'Amato. We are enthusiastic about giving our time and money to Mark because he has the guts to expose D'Amato, and now can beat D'Amato, without becoming another D'Amato: He's independent of the special interests.

The only reason there were some questions about Schumer's switch to a Senate race and Ferraro's possible entry was that they were the political news of that week. I heard no lack of enthusiasm from "cautious investors," only smart questions from a group who believes that "fighting bad guys" is precisely what separates Mark from standard politicians.

Judy Greenberg
MANHATTAN

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First Supper

IN 1971, MY MOTHER PACKED ME OFF TO college with a copy of the *Joy of Cooking* ["Rewriting the Bible," by Alexandra Lange, May 5]. She said it would come in handy and even teach me how to boil water. She never referred to it by its title, but always called it "Mrs. Rombauer." "Look in Mrs. Rombauer," she'd say whenever I had a culinary question. The book has been on my shelf ever since and is always my first reference for this or that basic technique. Now that my mother is gone, I get great comfort from Mrs. Rombauer's sort-of-midwestern, sort-of-Jewish style. I find it reassuring to own a book in which hamburger will always be referred to as "the old grind." (Also, the brownie recipe is still the best.) I will probably buy the new edition, but I would also encourage folks to grab the old one. By the way, the lasagna recipe is far from inedible. I have made it several times, and besides teaching me the basics, it tastes great.

Roger Grodsky
CINCINNATI, OHIO

ALEXANDRA LANGE TELLS READERS THAT the *Joy of Cooking* defined America's homespun approach to food until Julia Child came along. The true messiah of the food revolution was James Beard, who had been upgrading our eating habits for almost two decades before publication of *Mastering the Art of French Cooking,* as Julia Child herself has often acknowledged. (That seminal book had three authors, incidentally, including the fabled Simone Beck.) Beard's mission was shared with West Coast food writer Helen Evans Brown and the food critic of the New York *Times,* Craig Claiborne. I can understand the temptation to give our incomparable Julia center stage, but not to the exclusion of other worthy achievers.

John Ferrone
MANHATTAN

Hop Heads

FOR HIS "BREWHAHA" BEER-TASTING [MAY 12], Tony Hendra's intention in excluding anyone who could be considered a "beer dork" was, he suggests, to keep the review free of references to arcane beer ingredients and brewing techniques. He also stresses that his tasters generally drink a lot of beer, implying that heavy drinking indicates a discerning palate.

But by this reasoning, *New York* should fire its restaurant reviewers and hire my friend John, who eats two Big Macs for lunch every day, to review Le Cirque. And why not pay my aunt Kay, who has drunk nothing but Dewar's and water all her life, to rate an array of eighteen-year-old single-malt scotches?

Alexander Ryley
MANHATTAN

WHAT STARTED OUT AS A NOBLE MOVEMENT to bring flavor back into beer after years of yellow seltzer has become something of a joke. Stranger than the flavor of much microbrewed and pub-brewed beer are the conversations you hear among the new breed of beer snob, who are far and away worse than anything the world of wine snobbery has produced. But I, for one, long for another taste of the amazing and now legendary India Pale Ale last produced by Newark's Ballantine Brewery more than twenty years ago (what's currently sold under that name is a watered-down imitation). The care lavished on that specialty product would be a real eye-opener for today's craft brewers.

Alan Semok
SOMERSET, N.J.

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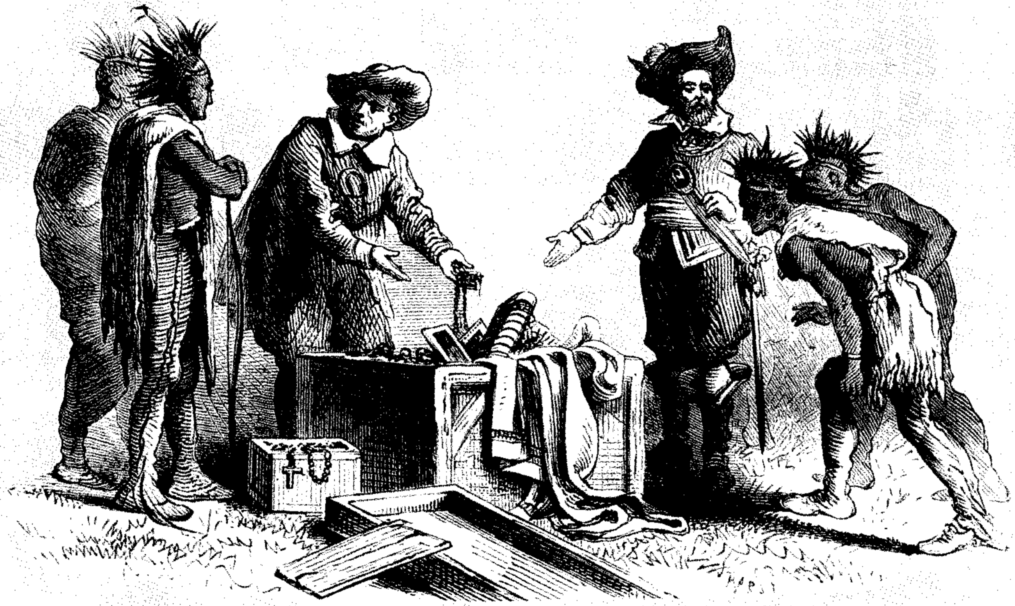

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INTELLIGENCER

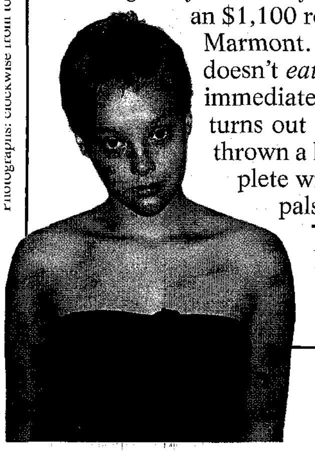
MARY MCFADDEN: MARRIED TO A MOB?

When it was reported that **Mary McFadden** had embarked on her *seventh* marriage—this time to 32-year-old Greek director **Vasilios Calitsis**—some unkind souls started whispering that the slightly daffy designer had never divorced her last two husbands. In fact, it turns out this is only McFadden's *fifth* trip down the aisle. "Mary's fifth and sixth 'marriages' were spiritual ceremonies only. They're not recognized legally," insists a Mary mouthpiece. One of the two "unions" took place in Mali and drew on tribal practices; the other was based on McFadden's Sufi Muslim religion. McFadden—who purchased 5,000 acres and a mosque on sacred ground in Mali—refuses to discuss her past "marriages" and won't even disclose the names of her former "husbands." But the designer did date Venezuelan heir **Carlos Cisneros,** 29 years her junior, for several months in 1994, and was often spotted with twentysomething City Ballet dancer **Gordon Stevens** that same year. Says one friend of the 58-year-old couturier, "She told me that she's a Muslim and Muslims can take more than one mate. She seemed to discount the small fact that this doesn't apply to Muslim *women.*" McFadden's ethereal nuptials had their practical side, however. "This way, when you no longer want to be married, you just stop," points out the spokeswoman, a fact McFadden must have appreciated after her very messy and expensive divorce in 1991 from 24-year-old **Kohle Yohannan.** That experience should have made her think twice, says a friend, but "She doesn't like them over 30. She takes them down to Century 21, buys them a couple of suits, and they're in business." But Mary clearly thought her latest marriage was built to last—this time she went all out and hired a justice of the peace.

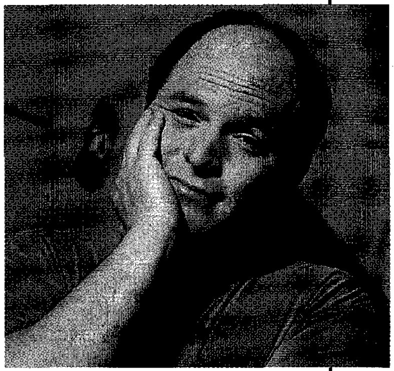
JASON ALEXANDER'S ACCIDENTAL OUTING

More than a few eyebrows will be raised this month when **Jason Alexander** appears stark naked (except for an apron, a Panama hat, and red pumps) in the film *Love! Valour! Compassion!* But the *Seinfeld* star is already causing a commotion thanks to an indiscreet interview he recently gave *Entertainment Weekly.* Talking about his flamboyantly gay character, Buzz, Alexander tells the magazine, "I'm the only straight actor I know of who has played this role." Of course, the part of Buzz was originated on Broadway to great acclaim by **Nathan Lane.** Despite his over-the-top performance in *The Birdcage* and numerous gossip-mill rumors, Lane has remained tight-lipped about his sexual orientation, and had reportedly turned down the chance to reprise Buzz on film in order to distance himself from gay roles. Broadway insiders were stunned by Alexander's statement. "All I could think was, does he know what this means for Nathan?" gasped one theater source. Apparently not. "He's very upset about this. That's not what he meant at all," insists an Alexander rep. "He was misquoted and misinterpreted." Responds an *Entertainment Weekly* spokeswoman, "The quote is accurate, and we stand by our story." Lane did not return calls.

TURNS OUT SHE'D RATHER EAT CASH



Some people gorge themselves on chocolate, but if you're the bantamweight **Bijou Phillips,** mending your broken heart turns out to be a much more expensive proposition. Phillips—who's newly on the wagon and recently tossed out boyfriend **Elijah Blue Allman** after she caught him cheating—has been enlisting the support of her Hollywood pals to rally her spirits. It seems that while recording her first album—tentatively titled *I'd Rather Eat Glass*—and shooting **Paul Morrissey's** latest film, *House of Klang,* 17-year-old Bijou somehow found time to run up an $1,100 room-service bill at L.A.'s Chateau Marmont. Noting that Bijou certainly doesn't *eat* that much, her anxious manager immediately called the hotel to protest. It turns out that the free-spirited Phillips had thrown a high-style party in her room, complete with expensive massages for all her pals, including **Leonardo DiCaprio** and **Tony Hickox.** Says an uncontrite Phillips, "I was celebrating the album and the fact that I'm sober."



Jason Alexander: Out-spoken

Mary McFadden: Sufi's choice

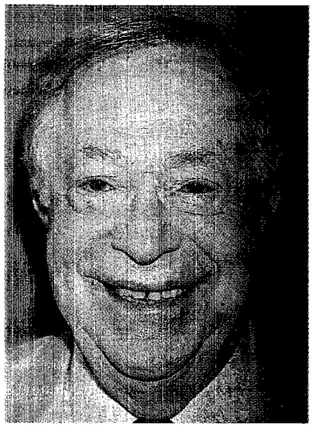
IT'S MY PARTY AND I'LL CRY IF I WANT TO

While Mayor **Rudy Giuliani** hasn't yet backed any candidate in the race for Manhattan borough president, there's one hopeful he surely *won't* be considering: loopy Republican millionaire **Abe Hirschfeld.** It seems that the big bucks the parking-lot mogul spent on anti–**Mario Cuomo** ads following Giuliani's surprising endorsement of Cuomo in 1993 didn't exactly endear him to the notoriously vengeful mayor. "There's no way Rudy's go-

Photographs: Clockwise from top right, M. Grecco/Sygma; John Spellman/Retna; Gregory Pace/Sygma.

LIFE IS A TRIAL FOR GOLDMAN MOM

Turns out that one member of Ron Goldman's family had some experience with the criminal-justice system *before* the O.J. case: **Patti Goldman, Fred Goldman's** current wife and Ron's stepmother, was previously married to the notorious Marvin Glass, who died last week. Once a high-flying Chicago lawyer, Glass was accused in the mid-eighties of being in cahoots with his drug-dealer clients, acting as a middleman for a $100-million marijuana-and-cocaine-smuggling ring and then racking up huge legal fees when his cronies got busted. Charged with racketeering in Chicago, he was prosecuted by novelist-cum-lawyer **Scott Turow,** who denounced Glass in 1986 as a "one-man crime wave" and called a witness who testified that Glass paid him $2,500 to shoot an ex-partner. Hit by a truck on a Florida highway the year before, Glass was confined to a wheelchair throughout the proceedings, which Patti attended loyally every day, a spooky precursor of her role in the O.J. trials a decade later. Glass, who evidently contracted HIV while recovering from his Florida accident, died of pneumonia in Chicago on May 16. He had three children with Patti, who divorced him after the trial and married Fred.



Abe Hirschfeld: Lone shark

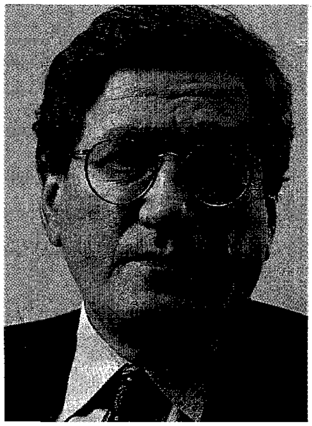
ing to back this guy, and he's put the pressure on GOP members to stay away, too," says an inside source. Instead, sources say, Giuliani will cross party lines and endorse the controversial **Antonio Pagan,** a gay Latino Democrat who just endorsed the mayor for re-election. Still to be seen: who wins the endorsement of State Senator **Roy Goodman,** a longtime Hirschfeld pal. "Don't count on Roy to endorse Hirschfeld, even though they're good friends," warns the insider. "This guy's going to have to run as an independent, because no Republican will *touch* him." Hirschfeld did not return calls.

THE WAR OF THE WALL STREET DICKS

Once Wall Street's most feared investigator, **Jules Kroll** really likes to play hardball. But he seems surprised that his opponents play in kind. Last week, Kroll filed suit against Coopers & Lybrand, the accounting and financial investigative firm, trying to prevent the mammoth company from hiring away three of his top managers. When Kroll put his world-famous company on the block last year, Coopers & Lybrand made a bid to buy it. Before opening their books, Kroll and his chief operating officer, **Michael Cherkasky,** asked Coopers partner **Raymond Ranelli** to sign a strict confidentiality agreement that included a provision against hiring certain Kroll employees for two years. Coopers was allowed to examine Kroll's top-secret records, in the process gleaning information on clients, revenues, methods, and employees in Kroll's 22 offices around the world. But when Kroll rejected Coopers's bid in favor of one by rival Equifax, Coopers craftily hired away two of Kroll's highly regarded managing directors and an associate. In his suit, Kroll charges that Coopers & Lybrand "lured" his employees away, and asks the court to restrain Coopers from hiring his people for two years. Coopers says the suit is without merit and promises to mount a "vigorous defense."

HARRIMAN'S LOOT; ALLEN'S SUIT

THE PAM PREMIUM: Lot 662 in the surprisingly successful Pamela Harriman auction at Sotheby's is attracting the most talk after the fact. It's a little Chinese earthenware "piglet" that went for $2,185. What amuses Pam's pals is the humble provenance of the item: It was a gift to Governor Harriman from **Richard Holbrooke,** who bought it in the early eighties at the Beijing Friendship Store for the princely sum of $5.



Richard Holbrooke: His little piggy went gold

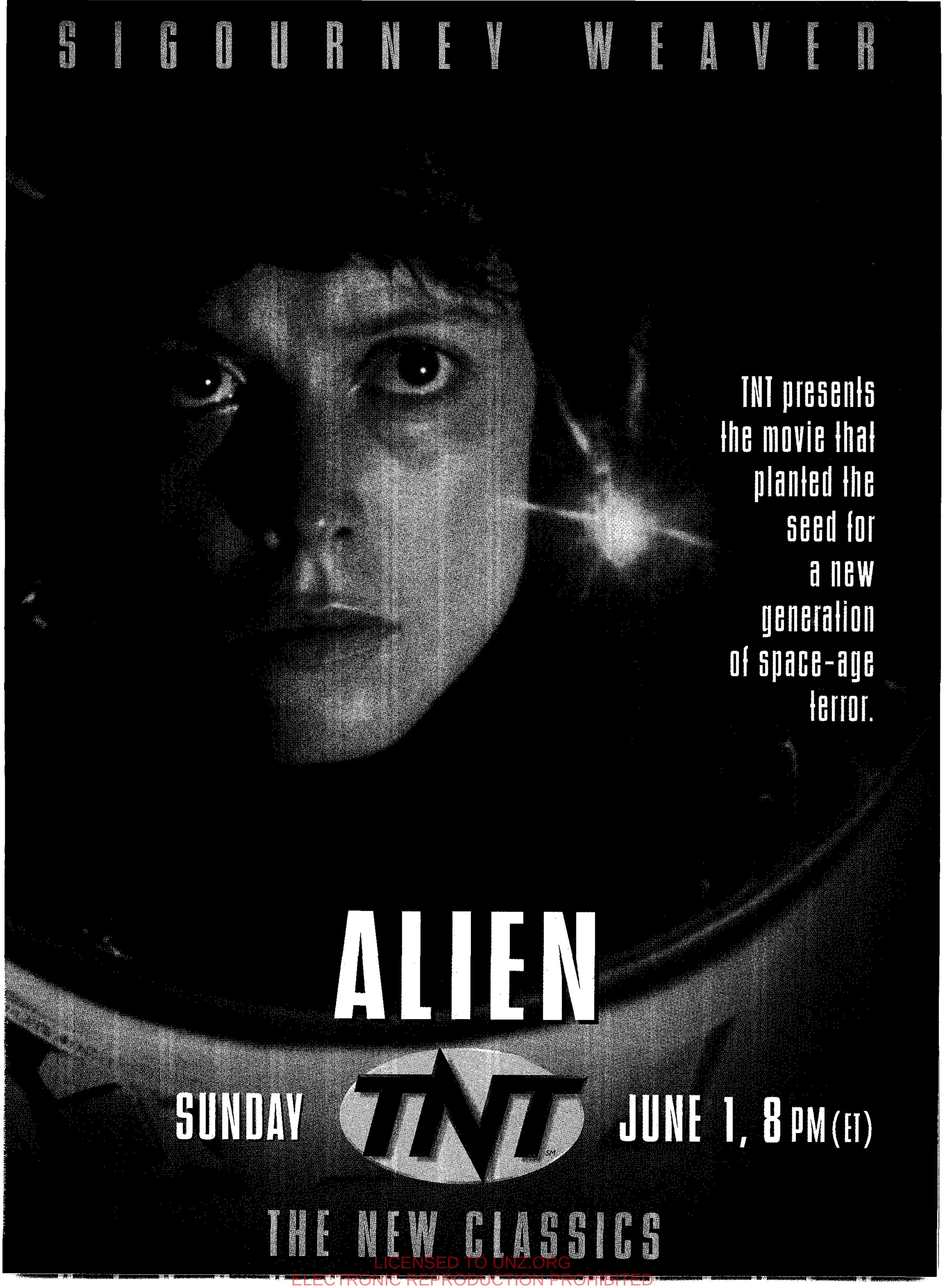
SO SUE ME: The nasty lawsuit filed by TicketMaster against Microsoft for alleged Web-related malfeasance has at least one executive going in circles. Billionaire **Paul Allen** is chairman of the board of plaintiff TicketMaster and also cofounder and board member of the defendant, Microsoft. Notes one industry insider, "I guess this is what chairmen of the board do—chase their own tails."

Additional reporting by Kate Coyne.

WHO PAYS THE CZECH AT THE MET?

Are the Czechs colonizing the Metropolitan Museum of Art? That's the charge just filed with the city's Commission on Human Rights by bitter ex–staff member **J. Craig Marley.** Marley worked for the Czechoslovakian-born **Marica Vilcek,** head of the museum's catalogue department. According to his complaint, Vilcek ran her department like a Tammany tyrant, preferring to hire Eastern Europeans and rewarding her pets with comp time and special perks. Vilcek repeatedly asked Marley to marry a Czech co-worker, **Danka Andrasko,** who needed a visa. (Not surprisingly, he refused.) Marley's suit also tarnishes Met president **William Luers,** a onetime U.S. ambassador to Czechoslovakia, and his wife, **Wendy Luers,** who runs a private Slovak charity, the Foundation for a Civil Society. Marley charges that Andrasko did private translation work for the foundation while she was at the Met. Last year, another employee filed a similar complaint against Vilcek; the museum responded by ditching the entire department. Marley insists that he was fired for blowing the whistle on discrimination at the Met. Museum spokesman Harold Holzer says computerization, not personalities, sank the catalogue department, and calls the charges against Luers "totally without merit."

Photographs: left, Andrea Renault/Globe; right, Najlah Feanny/SABA.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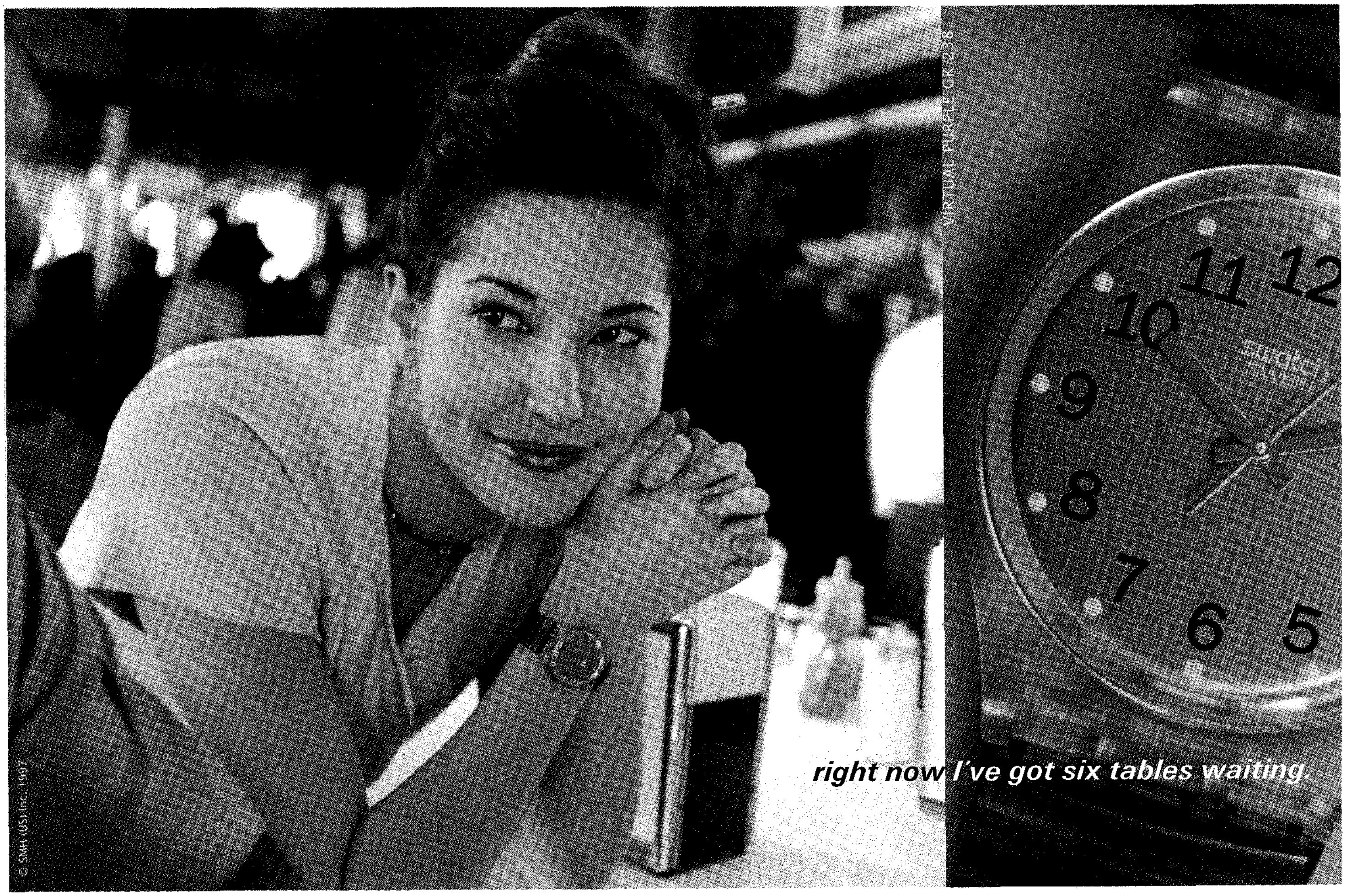
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GOTHAM

Vulgar of manner, overfed, overdressed and underbred—*Byron Rufus Newton*

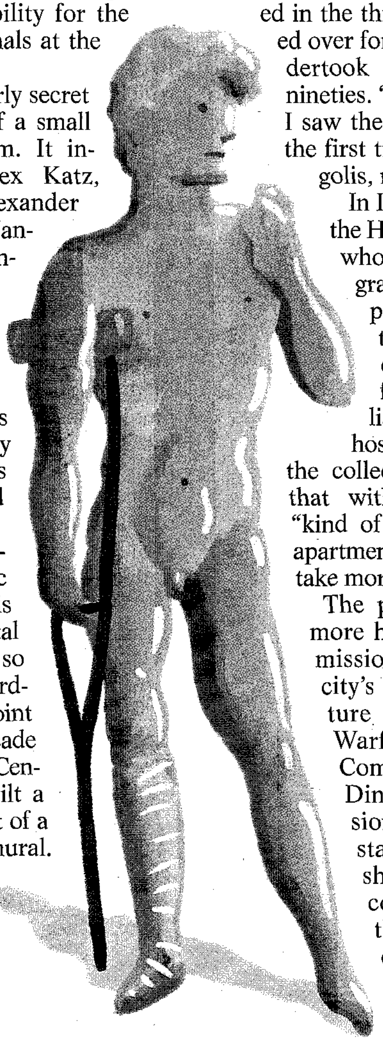
Culture

HOSPITAL ART: IS THERE A CURATOR IN THE HOUSE?

'THIS IS THE EQUIVALENT OF giving the responsibility of bone surgery to a sculptor," fumes Roy Gussow, speaking for the Fine Arts Federation of New York. The federation is protesting a move last December by the city's Health and Hospitals Corporation eliminating the post of curator for the system's vast art holdings, and turning over responsibility for the works to nonprofessionals at the individual facilities.

The collection, a nearly secret treasure, equals that of a small but important museum. It includes works by Alex Katz, Raphael Soyer, Alexander Calder, Keith Haring, Nancy Graves, Claes Oldenburg, Robert Motherwell, Fairfield Porter, and many more. Several of the city's 22 medical centers have restored WPA murals and acquired works by minority artists such as Romare Bearden and James VanDerZee.

The art trove—acquired through public funds and donations—is regarded by some hospital administrators as just so much "furniture," according to Gussow. His point was well illustrated a decade ago when staff at North Central Bronx Hospital built a reception center in front of a Helen Frankenthaler mural. Adding injury to insult, they shoved filing cabinets up against the wall.



"My first assignment was to resolve this," says Gladys Peña, who was hired in 1983 as an art consultant and later made senior director of the HHC's Public Art Program.

Perhaps Peña's greatest success was in galvanizing interest in large-scale projects such as the restoration of *Materials for Relaxation,* a nine-panel, 900-square-foot mural by David Margolis mounted in the lobby of Bellevue Hospital. Created in the thirties, it had been painted over for decades until HHC undertook its restoration in the nineties. "I cried like a child when I saw the colors of my mural for the first time in years," says Margolis, now 85.

In December, Donna Lynne, the HHC senior vice-president who oversees the art program, eliminated Peña's department as part of a systemwide downsizing and decentralization. Caring for the works fell to "art liaisons" at each of the hospitals. The difference for the collection, Lynne asserts, is that with decentralization, it's "kind of like owning your own apartment instead of renting. You take more pride in it."

The program also relies on more help from the Art Commission—watchdog over the city's entire art-and-architecture holdings. But Vivian Warfield, head of the Art Commission under Mayor Dinkins, says the commission is seriously understaffed. "There is no way," she says, "the current commission could do that kind of additional complex oversight." The current head of the commission, Deborah Bershad, referred questions to the HHC.

Peña argues that an invaluable collection has been left without enough funding or a qualified advocate, and that other agencies—among them the Board of Education, the MTA, and the Port Authority—have art professionals to oversee their holdings. An HHC spokeswoman—who calls Peña a "disgruntled ex-employee"—counters, "Our mission is not art; it's sick people."

New York called several hospitals to track down the "art liaisons." It wasn't always easy. One had been out for three months on medical leave. The assistant to the director of Coney Island Hospital had no idea what the title meant: "I don't think city hospitals have those, do they? Maybe private hospitals do."

When they were located, most of the liaisons expressed enthusiasm for their facility's collection—but wondered how they could carry out their assignments without funds. Recently, the HHC hired Gregory Mink—a photographer who had been Peña's part-time assistant—as a full-time "art consultant," at roughly half Peña's $70,000 annual salary. Gussow and others say that's inadequate.

"Who will be responsible for registering the work, seeing that it is properly framed and exhibited; for knowing what to do if damage occurs?" asks Gussow, adding that he holds no particular brief for Peña; he just wants a central, qualified authority. "The HHC has to realize that they are just the custodians of the collection. This art belongs to the people of the city."

JUDY RICHHEIMER

Movies

SOME STRAIGHT DOPE ON A GAY HEARTTHROB

SAY "THE CUTE GUY FROM *LOVE! VALOUR! Compassion!*" and everyone from here to Ashtabula knows you mean Randy Becker. "Usually they say 'the naked one,' actually," Becker confesses over lunch at Bowery Bar. "Someone yesterday said, 'I saw the movie and you reminded me of [porn star] Jeff Stryker.' That's definitely not what I was going for!" He drifts off, looking concerned. "I guess for some people the effect is pornographic, and for others it's what we intended."

For anyone left, it might be both. The movie—based on Terrence McNally's smash play—is the toned-down but still effective tale of a bunch of flawed but lovable (and sometimes naked) gay men who cavort and cathart over three weekends in the country. Becker plays a raw pile of libido named Ramon—a dancer who pirouettes up a storm with his host's blind boyfriend, stirring up much interpersonal trouble ("I'm young, I'm not scared, and I'm coming after you!" he tells one of the older gays). "The hardest thing was to open up Ramon so people can see he's not this slut on the prowl," says Becker, who makes Ramon rapacious yet somehow adorable. A lot of people assumed—wrongly, it turns out—that the kid playing Ramon was gay.

Becker wasn't the first choice for the part. But the newcomer—he got his Equity card with the show—won over director Joe Mantello, who worried that the actor might be "a little chubby. . . . Two weeks into rehearsal, he took off his shirt and I was like, 'Score!' "

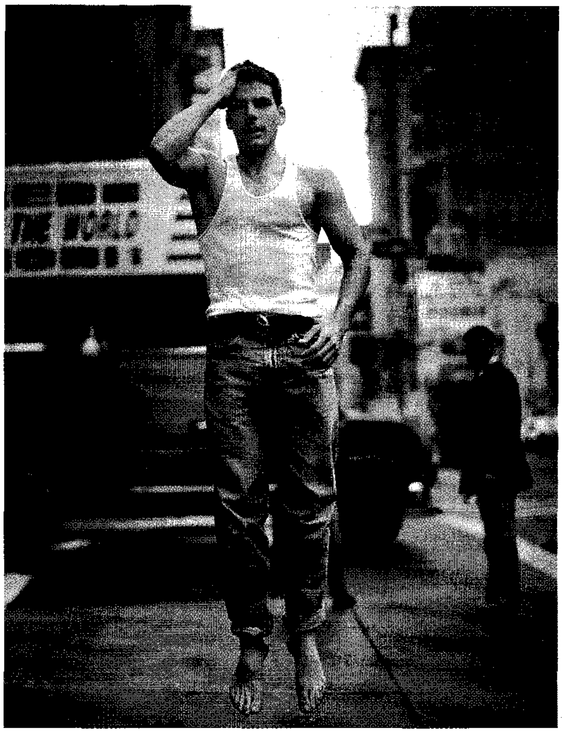
At first, Becker felt outclassed in the veteran company. But after two years of being fawned over, he's a different animal—assured enough, in T-shirt and baseball cap, to know that diplomacy makes a better show than insecurity. Unlike practically everyone else who's straight and played gay roles, Becker worries about discussing his heterosexuality for fear people will think he's making a *point*. "It's never come up that gay men have been upset by it," he says. "I've only received positive feedback." (I must have missed the "Yay! Randy Becker's Straight!" Parade through Chelsea.)

The overtly sensual actor-dancer had no trouble playing nude scenes or watching them in the movie: "It seemed very ordinary," he says. "It was such a small deal." Poor choice of words.

A long time ago, in a bizarre community-theater production of *Gypsy*, Becker played a paperboy opposite 12-year-old Elizabeth Berkley as brassy child star Baby June. Years later, Berkley came to see *L!V!C!* onstage, "and I said, 'You're in Hollywood naked, making out with women [in *Showgirls*], and I'm on Broadway naked, making out with men!' " Well, to quote a line from *Gypsy*, you gotta get a gimmick.

The only danger is that Becker's gimmick threatens to get *him*. In '95, he popped up as yet another Latin sex machine in *Lie Down With Dogs*, Wally White's film about love and valor among gays in Provincetown. "It's a lot of fun to play a cocky stud," he says, "but I have to think about how I'm perceived. I want to do something different." Prodded, he reveals that he lives in L.A. with his girlfriend of two years, actress Shea D'Lynn. Prodded further, he says he met D'Lynn through her ex-beau Justin Kirk, with whom he happens to roll around in *L!V!C!* "It's a fun triangle we have!" says Becker, cracking up, easily the least neurotic person at Bowery Bar.

MICHAEL MUSTO



Sex! T-shirt! Propulsion! Actor Randy Becker takes flight.

Photograph by Marc Baptiste.

SHOT

Central Park, 6:30 P.M., Sunday, May 18, *photographed by Greg Miller.*

Street

PLAYOFF FEVER FLUSHES OUT THE SCALPERS

WITH THE RANGERS GOING UNEXPECTEDLY deep in the Stanley Cup playoffs, the action on the streets and sidewalks outside Madison Square Garden has gotten even more intense than the action inside on the ice. The city's economy is booming, and there are hordes of fans willing to pay phenomenal sums to see games live but only a limited number of tickets available.

Stepping in to fill the void is the scalper, happy to provide seats in return for an exorbitant profit. Witness the scene in the pedestrian mall outside Cosby's Sporting Goods a few minutes before face-off during the Devils-Rangers series: A trio of power-suited Wall Street types have been trolling for tickets for the better part of an hour. Just when it seems they're going to get shut out, a scalper in a Yankees warm-up jacket approaches and a few quiet words are exchanged. The Wall Streeters confer and head for the ATM at the head of the mall. After a quick withdrawal, the scalper and one of the financiers rendezvous inside Cosby's, where the exchange takes place. Asked what they paid for each ticket, one of the men holds up four fingers—$400.

That scalpers are forced to conduct business like the KGB handling a microfilm drop is a new development. In years past, cops tended to treat scalping as little more than a nuisance, so scalpers worked the steps outside the Garden and nearby streets with all the subtlety of buyers on the commodities exchanges, furiously bidding up prices as game time approached.

MSG president Dave Checketts says the situation created an air of lawlessness around the arena. "When people were getting out of Penn Station or just walking up to the Garden and being confronted by scalpers either trying to sell or buy tickets, it made them feel vulnerable," he says, "and that's not an image or reputation we like."

Besides beefing up security, Garden management put in stricter controls over tickets. But the biggest factor in curtailing scalping, says Checketts, is the increased police presence. In Rudy Giuliani's New York, ticket scalping is one of those quality-of-life issues that the police pursue with a vengeance.

The real threat to scalpers is the contingent of undercover police from the Midtown South Vice Enforcement Unit. Cops who've worked the scalper detail say playoff fever creates opportunities not only for scalpers but also for scam artists selling counterfeit tickets and thieves looking for folks with a lot of ready cash in their pockets.

"During the playoffs, there's just this air of criminality," says police officer Kevin Tyrrell, "and it just doesn't look good."

On the night of a Rangers playoff game, a huge crowd of cops surround the Garden. They cluster in the scalpers' preferred selling zones—such as in front of the Greenpoint Savings Bank on Seventh Avenue—forcing them to less visible locations on the side streets. The pressure has certainly had an effect on how scalpers conduct business. On 32nd Street, just outside Charley O's restaurant, a well-heeled middle-aged couple approach a scalper with the rail-thin build and sickly pallor of a crackhead. Soon the scalper lopes off in the direction of Eighth Avenue, casting a wary glance at the troop of cops outside the press entrance to the Garden.

The couple follow behind at a discreet distance. They meet halfway between Eight and Ninth in the shadow of the post office, and the transaction takes place. The couple, from Long Island, say they paid $90 for tickets with a face value of $43—for the scalper, a 100 percent profit. "I don't mind paying for the tickets," says the man, checking the time on his Rolex. "I just hope they're real."

RICHARD REGEN

Monkey Business

Driving around Bay Ridge in the thirties with a 200-pound gorilla in the passenger seat who tended to clutch at the wheel, Gertrude Lintz found that other motorists gave her a pretty wide berth. Though Jim Henson Pictures' first feature film, *Buddy*, starring Rene Russo, is being billed as a comedy, it's based on the true story of Lintz's efforts to raise a pair of gorillas in Brooklyn 60 years ago—a story that in real life had a decidedly un-Hollywood ending.

The real Gertrude Lintz with her simian brood . . .

Caroline Thompson directed and wrote the screenplay, which centers on Lintz's relationship with a composite of Massa and Buddy, the two gorillas she raised in a household that included a leopard, a flock of carrier pigeons, something she called a "Chinese dragon," prizewinning Saint Bernards, exotic rabbits, and an extensive collection of chimpanzees. Raising the animals as though they were people was part of Lintz's goal of helping them reach the near-human potential she believed they had. Buddy was taught to walk on his hind legs by giving him nuts to carry and wedging bananas under his arms; in time, he grew to relish wearing tap shoes, preferring to walk on bare floor, where he could get the loudest click. Lintz encouraged Massa's interest in fashion and escorted Joe Mendi, one of her chimpanzees, to a Fifth Avenue store to buy a pair of white-kid shoes "in a clean white sailor suit and cap and a Buster Brown bob."

The apes were her favorite creatures, the most intelligent, the most human of all. But the onset of adolescence abruptly put an end to the gorillas' ability to ape children in an adoring nursery scene. One moment Massa had been "blissfully scrubbing the kitchen floor"; the next, startled by a splash of soapy water, he let out a roar and attacked Ms Lintz. "How can they turn on me when I've done so much for them?" Gertrude lamented, recalls her nephew Worth Lintz. Thompson shot the scene—but test audiences, she says, seemed to be losing their sympathy with both the woman and the gorilla.

. . . and Rene Russo with the title ape in *Buddy*.

Thompson opted for subtler clues in retelling the story to lead Lintz to the painful conclusion that Buddy and Massa, no longer able to survive in the human or animal worlds, needed to be locked up. Buddy was sold to the circus; Lintz called it jail, and that was putting it mildly: Buddy's new owners, the Ringling Brothers and Barnum & Bailey Circus, changed his name to Gargantua and paraded the 468-pound primate in front of the crowds in a huge cage on wheels for eleven years until he died. Massa's retirement to the Philadelphia Zoo, where he lived to the ripe old age of 54, provides the movie with its requisite upbeat ending. But Lintz admitted that raising the gorillas in Brooklyn had been a cruel mistake. "There is," she later wrote, "an ape which is impossible to raise in captivity, impossible to make happy."

BARBARA ENSOR

Photographs: top, from *Animals Are My Hobby*, by Gertrude Lintz, published by Robert M. McBride & Company; bottom, Zade Rosenthal/Jim Henson Pictures.

Boat People

At parties for the Marine Corps and the New York Yacht Club, and at an annual luncheon for playwrights.

Photographs by Patrick McMullan

Clockwise from left: Phyllis Diller and military escorts at the First Military Ball to Benefit the Soldiers', Sailors', Marines', and Airmen's Club in honor of the U.S. Marine Corps; Mrs. John Winthrop Wright at the Rainbow Room for the New York Yacht Club's Atlantic Challenge Cup Ball, which was hosted by Escada; Liza Minnelli and Bernadette Peters at the New Dramatists 48th Annual Spring Luncheon, which honored playwrights John Kander and Fred Ebb.

Clockwise from above: Maxwell and friends at Chaos celebrating his million-selling album, *Urban Hang Suite;* Andres Serrano at Bulgari's Fifth Avenue store, which will temporarily close for renovations; Vivienne Tam and Anna Sui at the opening of Tam's new Greene Street store; Janet Fisher with her daughter, Nancy Fisher, at the New York premiere of *The Lost Children of Berlin.*

Couture

A RUSSIAN ENTRANCE ON BOB MACKIE'S COATTAILS

"DO YOU HAVE STRESS?" ELENA YARMAK asks me a couple of hours before her debut New York fashion show. Before I can muster an answer, she says, "I have a gift for your health," handing me a slinky steel "massage ring" whose packaging promises better stress relief than a cigarette. With that, the 47-year-old Ukrainian designer sparks up an ultrathin Vogue on the steps of Manhattan Center—this year's home for Fur Fashion Week—and announces her credo, as published in a recent *Who's Who of Russian Women:* "There are no limitations in innovation. Since I had no background in fashion, I didn't know what wasn't possible."

Before post-Soviet inflation rendered state-university salaries worthless, Yarmak taught mathematics at the Kiev Institute of Cybernetics. Now she's a mover and shaker among the new elite of Moscow, where she runs a successful line ("Helen") worn by the sexy young wives of the Kremlin. In New York, she has managed a consolation soirée with Gary Kasparov and negotiations to take over a Fifth Avenue boutique and turn it into Manhattan's first fashion house owned by a Russian-based designer.

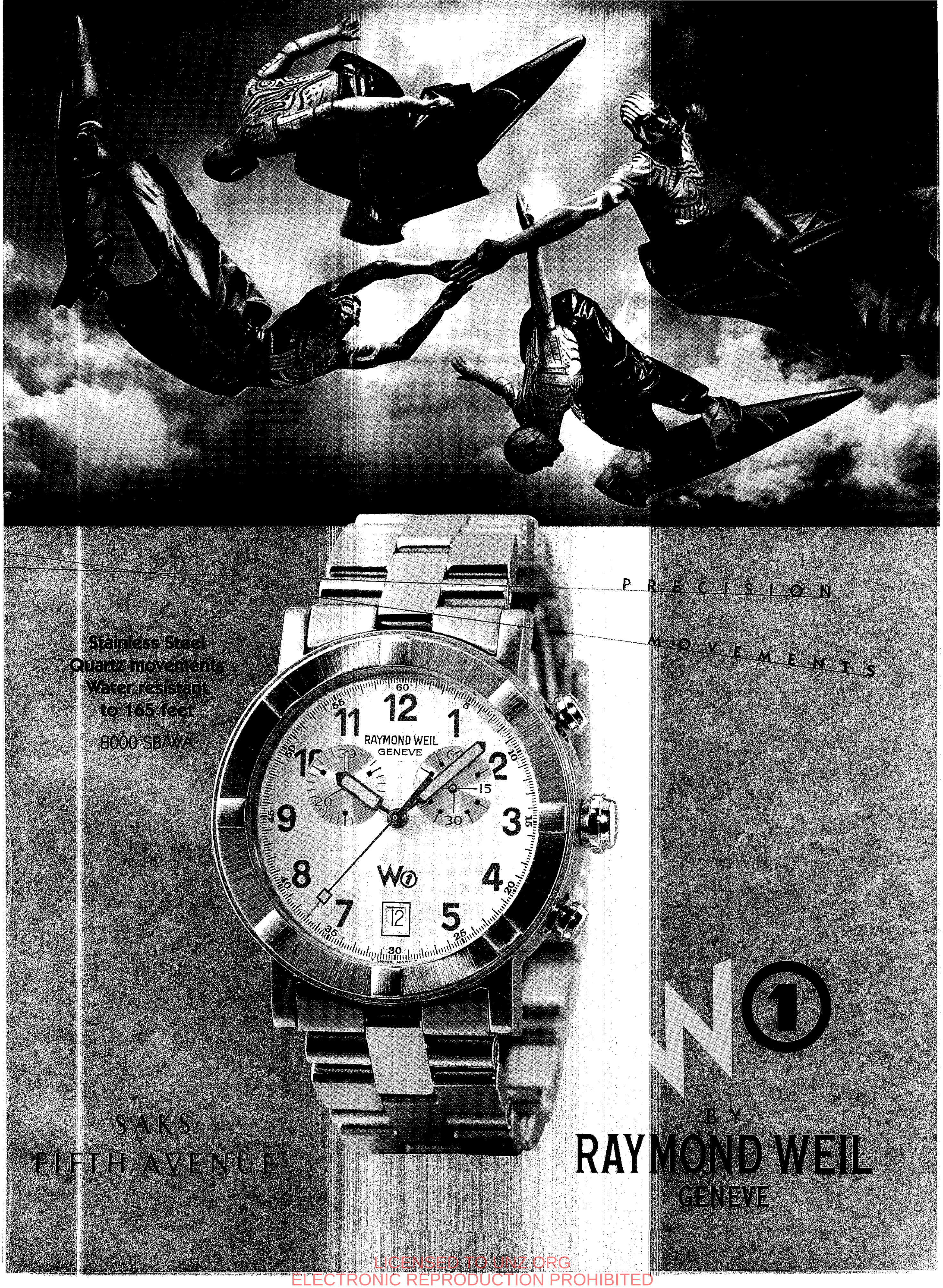
"The strongest men in Russia are women," Yarmak says, another announcement. She has the financial muscle to fly over a dozen associates, including the editor-in-chief of *Russian Harper's Bazaar* (who helped select the clothes for today's show); two flacks (neither one particularly keen to contact the publications read by the city's half-million Russians); and an interpreter.

Yarmak's anything-is-possible rhetoric does little to convince the people at Corniche Furs, who currently sell Helen furs in the U.S. but have handed over control of today's show to the minions of their chief designer, Bob Mackie. "Helen couldn't do a New York show all by herself," sniffs Stuart Greenberg, president of Corniche. "If Mackie wasn't here, no one would come to see her."

So the choreography, the models, even some of her designs—running from sable-and-silk combos to stenciled mink—are chosen by Mackie's people. The only aesthetic autonomy Yarmak is granted concerns the event's overture, a power ballad sung by Irina Alexandra, a frizzy-blonde singer in a black cocktail dress who I'm told is a big hit at home.

"I'm going to open the show with a song written by me—it's called *Devotion,*" she says, adding, "From Russia with love." Which aren't quite the words written on Yarmak's face as the house lights go down.

MARK JOLLY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THE NATIONAL INTEREST HANNA ROSIN

Tupac Is Everywhere

Clinton is amping up his domestic agenda with a little gangsta rap, fighting teenage violence even in places it doesn't exist. Who could be against a program called GREAT?

“WAKE UP!” YELLED A red-faced Porter Goss, a congressman from a solidly Republican resort town in Florida. And with that, an army of legislators hit the streets this month to take on teenage gangsters. Democrats and Republicans alike, from states you'd never imagined were gang-plagued—Missouri, New Mexico, Vermont—all offered their own uniquely fashioned billy clubs to beat back the hoodlums. President Clinton led the pack: “We know we've got about six years to turn this juvenile-crime thing around,” he warned, unveiling the Anti-Gang and Youth Violence Act of 1997, “or our country is going to be living with chaos.”

The legislators are responding to scary numbers, but not the ones issued by the FBI's crime-tracking unit. Last year, a poll by the RAND Institute asked Americans what percentage of violent crime in the U.S. they thought was caused by juveniles. They answered 50 percent. The real answer is 10 to 15 percent and dropping every year. The poll also asked respondents how likely it is that they'd be victimized by a juvenile. They said they had a one-in-four chance. Unless they were all young and poor, that answer is also way off. Juvenile offenders mostly victimize one another. A senior citizen in Goss's Gulf Coast district is about as likely to be hassled by a teen gangster as she is to be hit by lightning.

Like most other crime-fighting frenzies, this latest one is a valentine to the suburbs. Such pandering is nothing new for either party, but for Clinton, the seduction takes a new and bizarre form. At its best, his indulging of suburban paranoia is a stab at all-inclusiveness, at forming a big, happy American family, rich and poor, furrowing one big monobrow about the state of our union. Sometimes, Clinton's cheerful universalism is helpful. His health-care overhaul, for example, camouflaged aid to the poor and uninsured in a larger sop to the middle class.

But lately, Clinton's balms have devolved into a banal strain of populist moralism. It's the *who can be against* theory of governing. “Who can be against allowing a child to stay in school instead of on a street corner?” he asked the relatives of slain police officers two weeks ago. “Who can be against teachers as children's role models instead of thugs? Who can be against adults to supervise children instead of a lawless world of gangs to guide them?” Maybe the same people who are against volunteering. Or apologizing to the victims of the Tuskegee experiments.

Nothing better captures Clinton's bathos than a program called GREAT—Gang Resistance Education and Training. GREAT is the only gang-prevention program funded by the federal government. At $11 million and growing, supplemented by millions in local funding, the program is now taught in 47 states and is destined to supplant DARE as the next grand crime-prevention scheme for kids. Two years from now, graduates of GREAT will sit next to Chelsea at the State of the Union address.

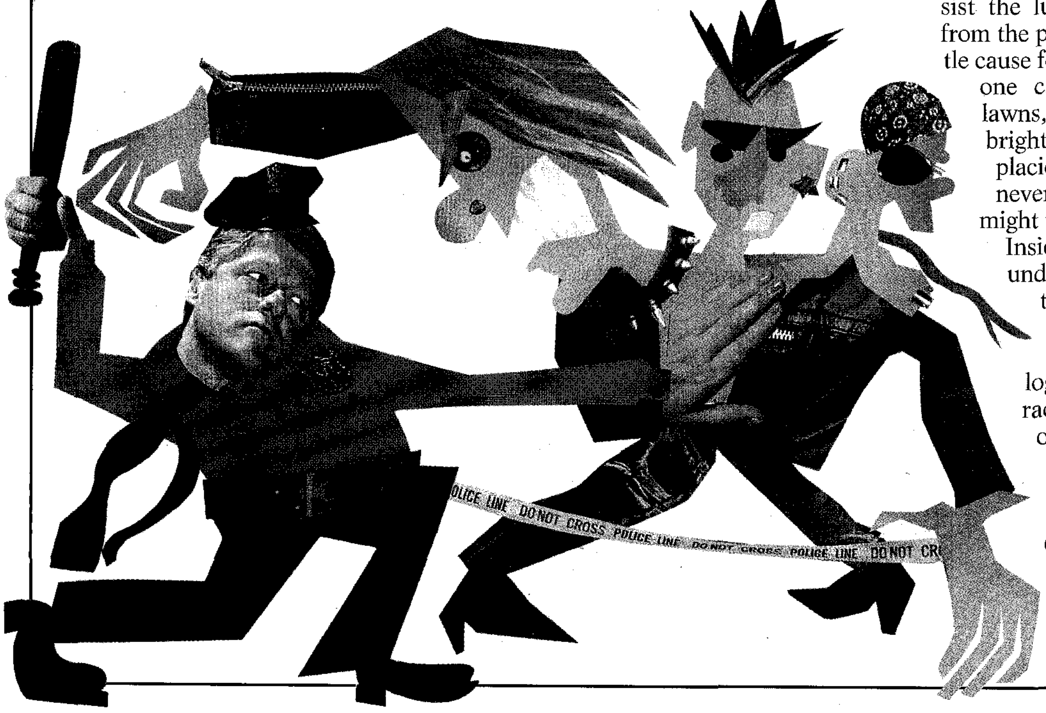
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Illustration by Stephen Kroninger.

FIFTEEN MILES SOUTH OF WASHINGTON, IN a place called Manassas, Virginia, Officer Pete Merenyi is visiting Miss Cox's Stonewall Middle School classroom, teaching her seventh-graders how to resist the lure of gang culture. Judging from the parking lot, Stonewall gives little cause for worry. For miles around, all one can see are neatly trimmed lawns, a view obstructed only by a bright-green recycling bin. But the placid scene may be deceiving. You never know, after all, when a Tupac might turn up in your neighborhood.

Inside the classroom, the lesson is under way. Today's subject is cultural sensitivity and prejudice. Never mind that most gang fights are intra-race. The logic is that if kids of different races only understood one another better, they'd be less inclined to fight. A group of twenty students eagerly copy down a definition of *culture*. Officer Pete launches into a rambling story about a Hungarian friend who was shocked to learn that when Americans go out for a

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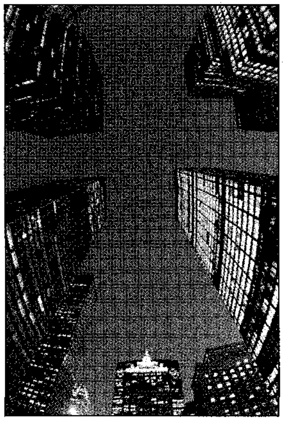

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birthday dinner, it's not the birthday boy who pays. By the end of the story, he's lost them, so he begins the participatory portion of the lesson. "How does your family celebrate birthdays?" he asks.

Kristen: "Cake and ice cream."

Lindsay: "Cake, ice cream, and cookouts."

Chris: "Cake, ice cream, and cookouts with friends."

A second attempt leads to only a slightly less disappointing panoply of cultural differences. "Where were your ancestors born?" Officer Pete asks hopefully. "Germany," "England," "Ohio," "Ireland," "Scotland," come back the answers. Nevertheless, the lesson will be taught. "Even though we come from different cultures, we still need to communicate and live side by side," says Officer Pete. "If we do not accept our differences, then we will have trouble."

After class, I ask Miss Cox whether the school has seen any signs of gangs. "We don't really have any gang problem, as far as I know," she says. "Actually, we have no gang problem. But there may be potential," she adds. "We have to do proactive work." Later, principal Kenneth Lawrence repeats this, almost verbatim. Just to make sure, I call the gang-data analyst at the local Police Department, Tom Sullivan. "We had some activity a while back, but I can't recall anything around the middle school," he says. "Wait. I remember a fight in the schoolyard a few years ago, but lately it's been quiet. Maybe the guy moved out or graduated or left the school or something."

Initial studies show the program to be successful in meeting its goals, but those goals are so universal as to be meaningless. "A lot of communities are trying to stay ahead of the curve," says director Tom Schneider. "This is life-skills training. It's not just about gangs but it teaches kids basic things that are valuable, like cultural diversity and conflict resolution. We don't want to just go bashing away at gangs."

As Clinton crusades for after-school specials, the Republicans are getting out the handcuffs. After the crime bill passed the House three weeks ago, administration officials said Clinton was disappointed with it but probably would not veto it, placing it in the special *I hate it but what the hell* category, which includes the welfare bill, the Defense of Marriage Act, and the anti-terrorism bill. Which is too bad, since the crime bill, like the others, includes some truly gratuitous thumbscrews. How else to view such measures as making juvenile offenders eligible for the death penalty? Bill McCollum of sunny Orlando sponsored the bill, and his staff get very testy if you call them cruel. "We will never house anyone under 18 in the same cell with an adult. It is wrong, wrong, wrong. They can't eat with them or play with them. I want you to get that right," says a spokesperson for McCollum, who held a special press conference to emphasize the distinction. The crucial word here, however, is *cell.* A juvenile can be housed in the same facility as an adult, just not the same cell.

Judging by the real numbers, prosecuting juveniles as adults will come back to haunt us. Researchers at the University of Florida compared almost 3,000 juveniles handled in adult court with 3,000 handled in juvenile court. The results, published last year in *Crime and Delinquency,* are grim. By all measures of recidivism—how many of them were arrested again, how quickly after release, and how often—the juveniles transferred to adult prison wound up wreaking more havoc than those who stayed in the juvenile system. The researchers followed the offenders for seven more years, and the same pattern held. So much for avoiding chaos.

Clinton's six-year deadline comes from some numbers that panicked criminologists started throwing around a year ago. Princeton University professor John Dilulio, the most commonly quoted alarmist, published a spate of breathless warnings about the surge of 270,000 "super-predators"—or, if you prefer, "desperadoes in diapers"—expected by the year 2010. Dilulio took a Philadelphia study that showed 6 percent of young boys were chronic offenders and responsible for the great majority of violent crimes. He then multiplied the expected population increase of 4.5 million young boys by 6 percent and freaked. The math flaw here is juvenile. For one thing, very few places are like Philadelphia. And more of these super-predators will be under age 6 in 2010 than over age 13.

In fact, the juvenile-crime epidemic, as much as there is one, is limited to about four cities—Los Angeles, Chicago, New York, and Detroit. More than 80 percent of U.S. counties did not report a juvenile homicide in 1994. And the projections have already proved to be wrong: Like all other crime statistics, juvenile-crime numbers have been dropping over the past two years.

One last image: As the kids in Miss Cox's class file out of the classroom, one bullying, overconfident blonde stomps over to a small, shy girl. She throws her arm over her shoulder, squeezes her to suffocation, and asks slyly, "Hey, want to be in my gang?"

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THE IMAGE BARBARA LIPPERT

Tinkle, Tinkle, Little Star

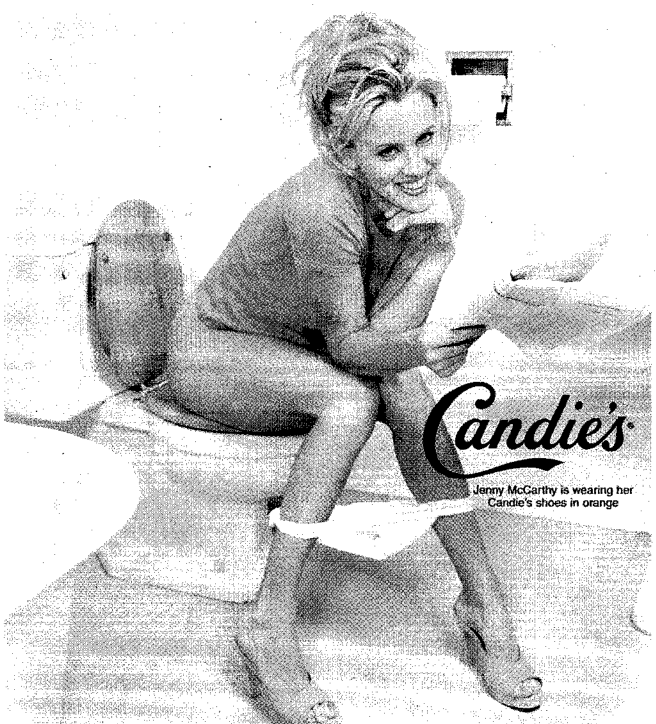
Advertising follows the art world straight to the toilet, with post-feminist sexpot Jenny McCarthy more than willing to sit on it.

BY PAINTING A SERIES OF NUDE FEMALE BATHERS IN THE 1890s, Edgar Degas captured such intimate rituals as combing, drying, and squatting in the tub. The work offered a quietly voyeuristic view of woman performing her *toilette.*

Fast-forward a century. Candie's—the makers of a platformed high-heeled mule for women with super-attenuated Barbie feet—breaks an ad showing Jenny McCarthy also performing a mundane daily bathroom act. More to the point of our *fin de siècle,* in-your-face culture, however, McCarthy mugs for the camera as she sits bare-bottomed on the toilet.

In perhaps the most literal representation of the term *sexpot* ever produced, McCarthy is shown with one hand supporting her chin and the other holding the *Wall Street Journal,* her white undies slipped half-mast at mid-calf, her painted tootsies planted firmly in her orange Candie's. Behind her, the toilet paper dangles seductively.

A former *Playboy* Playmate of the Year, and now star of an upcoming NBC series, McCarthy made her name mostly by bobbing about as the co-host of MTV's dating show, *Singled Out.* Her *faux*-dominatrix duties included barking orders to the sweaty frat-boy contestants swarming around her ("No touching Jenny!"). She has the *Baywatch* bod and severely tweezed eyebrows required of all contemporary TV babes, but being an ironic nineties type, she wants to be seen as a sexual cutup, a woman with an elastic, slapstick way of working her corn-fed, Gen X–bunny beauty.


Candie's
Jenny McCarthy is wearing her Candie's shoes in orange
American Rag Cie
Candie's 1-888-9CANDIE

Flush with success: Candie's girl McCarthy with her *Wall Street Journal.*

Jenny's Playmate-pratfall persona jibes perfectly with the product: shoes that walk on the hookerish-hobbling side. (The shoes were hot in the seventies and are trendy again with the 14-to-21 set.) "We met with Jenny and showed her a lot of concepts," says David Conn, marketing director for Candie's. "Jenny just loved the toilet concept." Dari Marder, president of InMarketing, the agency that created the ads, agrees: "Jenny was drawn to the toilet image immediately. She said, 'This is how the girls want to see me.' "

Cutup or not, she's a sex object at a time of intense sensory overload. The overuse of every possible permutation of sex—alone, on barstools, on roofs, in brooding groups, same-sex, pierced, tattooed—has had a wallpaper effect in advertising.

When every other shocking visual aesthetic gets old—including junkie chic, which President Clinton himself felt compelled to blast last week—what better way to get attention than by going straight to the toilet? Unlike the heroin-inspired ads, this one is brightly lit, smiley, campy—the actress as swaggering man/woman reading a newspaper on the pot (which some see as a male bathroom ritual), her clean white panties bared.

Jenny à la commode is a watershed, certainly, for advertising standards. (*Cosmo* and *Vogue* rejected the ad; eight others, including *Cosmo*'s Hearst sister publication *Marie Claire* and *Vogue*'s Condé Nast sisters-in-arms *Allure* and *Glamour,* ran it).

Then again, uro-scatological references have become as common as the dysfunctional-family memoir. In the art world, Gilbert & George are at this very moment presenting in SoHo a two-gallery installation of their "Fundamental Pictures"—photo panels better known as "The Naked Shit Pictures" for their juxtaposition of G&G's own unclothed pallid, aging bodies and their robust, outsize turds. And piss art first came to prominence in 1989 with the Jesse Helms–led censure of Andres Serrano's *Piss Christ* (though artists ranging from Andy Warhol to Chuck Close have also worked with urine).

In the mainstream, man-at-urinal appeared most brazenly in a Calvin Klein jeans ad in 1991, and it seems to have had a trickle-down effect. In the 1996 movie *Flirting With Disaster,* Patricia Arquette, playing something of an earth mother, is shown on the toilet, and to make it perfectly clear, unrolling the toilet paper and wiping. Another '96 release, *Trainspotting,* set a new benchmark in *cinema colonique* when Ewan McGregor's junkie character—on a quest for lost suppositories—took an intrasewer journey, a literal dive into the loo.

Some of the change in standards also has to do with our new tell-all TV-talk-show culture. The topper in toilet straight talk comes from a real person named Pat Mayo, from Hometown, Illinois (an actual place). In the latest Vanish commercial, Ms. Mayo stands in an artfully draped studio, the kind of place usually reserved for life-insurance or Volvo commercials, next to the object of her inflamed consumer passion: a toilet. “I have the cleanest and nicest-smelling bathroom in the neighborhood,” she practically shouts. “If anybody doesn’t believe me, ring my doorbell and you can smell my toilet!”

Even the fields of play are rife with the new toilet imagery. Barbie now has a little sister, Kelly, who comes with her own tiny toilet. And while Betsy Wetsy dolls are nothing new, Barbie’s li’l sis—or Potty Training Kelly, as she’s called—is toddler-size, not a baby doll. Actually, she’s a toddler with masses of teased blonde hair, which bears an unfortunate resemblance to JonBenét Ramsey’s pageant coif. In the TV spot for the doll, a child playing with her pulls down P.T. Kelly’s pants and sits her on the pot. (“Potty Training Kelly,” the jingle goes, “you’re a big girl now!”) “You really tinkle!” the little girl in the commercial says, her face lit up with delight. During the tinkle, there’s a musical twinkle.

ONLY TWENTY YEARS OR SO POST-DEGAS, Marcel Duchamp took a white porcelain urinal, signed it, and created a readymade called *Fountain*. His intention was to demystify art, to show that something as base and commonplace as a urinal could be transformed, by artist’s fiat (and signature), into something else, something far more valuable.

Certainly, the Candie’s toilet ad is meant to be a send-up, to be arch. And the use of Jenny McCarthy on the pot does go further than a milk mustache in demystifying celebrity. Or does it? This is the persona Jenny wants you to see; it’s a fake toilet, in a fake bathroom setting. Having seated herself in this tableau, McCarthy is doing the same thing as Candie’s—honoring the bimbo within, sublimating sex while still exploiting it. For the woman who has followed the sad-but-true standard route for emerging female stars in the mid-nineties (*Playboy* to MTV to network television), this bathroom rest stop is, like the platform shoes, cloddish yet strangely elevating. She’s more than a package: Suddenly, she’s a fetishistic smarty-pants.

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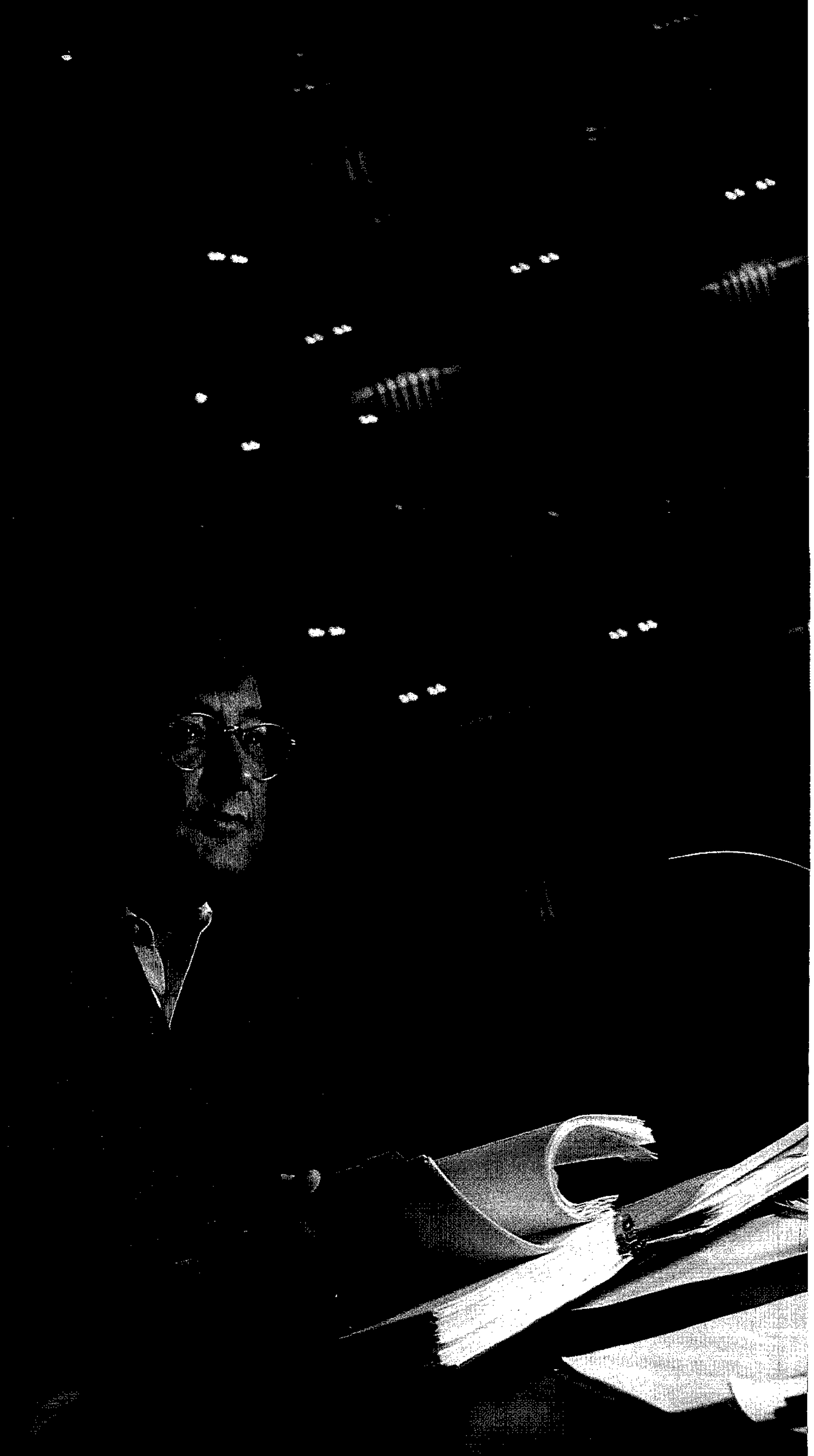
Disney was only the new Broadway's first act. Enter Garth Drabinsky, the driven Canadian impresario who's staking his own claim with a new theater and a heretical vision that's more Hollywood than Times Square.

By Rebecca Mead



THE NORTHERN FRONT: Drabinsky at his Ford Centre in Toronto—coming soon to a theater district near you.

Broadway Without Flops?

GARTH DRABINSKY JUST WASN'T happy with his theater seat. He squirmed around in it, poking at the wooden armrest—"Isn't this too narrow?"—and fussed over the upholstery. Wasn't the coarse, textured fabric going to get uncomfortable during three hours of a Broadway show? Wouldn't velour be better? And wasn't the diamond-pattern design going to be a little loud? "I come from the comfort school," he said, rising, then plucked away the fabric cover. "It's not as comfortable as the velour. And 1,800 of these, you go crazy. I can't handle it. You are going to have chaos here. I want calm, not chaos."

PHOTOGRAPH BY JIM ALLEN

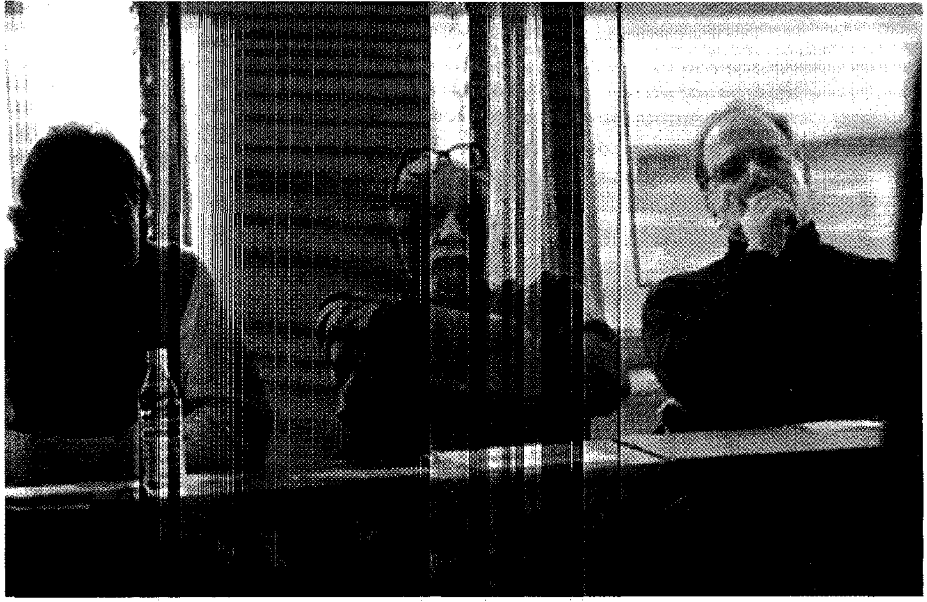
He handed the fall of fabric back to one of his interior designers, an energetic, dark-haired woman who stood by with the helpless look of the hardworking defeated. Drabinsky briskly stepped away from the mocked-up seat and over to a plasterboard partition, which had been set up to look like the interior wall of a theater and was painted with two alternative color schemes. Sage green or cream? And how about the sconces?

It was ten o'clock at night on a Thursday in March, and Drabinsky was in a warehouse on the western fringe of 23rd Street—twenty blocks south of the site where, this December, he will open an opulent new theater, featuring plain velour seats and cream-colored walls as well as a painstakingly restored proscenium arch; a domed, marbled lobby; concession stands; plumbing of an order expected by mall- and multiplex-conditioned audiences; and a price tag of at least $30 million. The theater, to be called the Ford Center for the Performing Arts, will be Drabinsky's most tangible contribution to the changing profile of Broadway and the rehabilitation of Times Square, an area that has already undergone a quantum transformation since Disney renovated the New Amsterdam Theater and opened its shiny new gift store, making the neighborhood safe for families and Condé Nast.

But Drabinsky is more than a real-estate developer, and his significance to Broadway extends beyond infrastructure. Drabinsky, who is Canadian, is the head of Livent, an ambitious theatrical-production company based in Toronto that has, in the seven years since it was founded, become one of the largest presenters of live theater in North America—challenging Cameron Mackintosh and the newly subdued Andrew Lloyd Webber—and an increasingly significant player in the musical-theater business on Broadway. Livent was behind the Tony-winning *Kiss of the Spider Woman* and the much-acclaimed revival of *Show Boat;* is the producer of *Barrymore* and *Candide,* both currently on Broadway and up for Tony awards next week; and is responsible for keeping *The Phantom of the Opera* running for seven years in Toronto and putting Donny Osmond in a loincloth as Joseph of the amazing Technicolor dreamcoat. When the Ford Center opens in New York, it will be home to *Ragtime,* a musical adaptation of E. L. Doctorow's novel about the intertwining of the lives of three families—one black, one immigrant Jewish, one Wasp—at the turn of the century, which has been playing to rave reviews in Toronto since December and opens in Los Angeles in June.

At times, Drabinsky seems himself to be a throwback to the era of *Ragtime,* a showman in the mold of David Belasco, who also didn't just sign checks but oversaw the lighting, the props, and the acting in the shows he produced and wore a dollar watch to rehearsals to be thrown to the floor and ground underfoot for enraged dramatic effect. A massive-shouldered, shaggy-headed man of 48 with a lumbering, lopsided gait—the legacy of childhood polio—Drabinsky is routinely abrasive and demanding, with his directors and actors as well as his interior designers. Like Belasco, Drabinsky is a creative producer: Besides raising the $8 million or $10 million it now costs to make a musical, he's omnipresent during the process of developing it. He hovers over his director at rehearsals; sits front and center in audition halls; signs off on every lyric, on every piece of scenery, and on every advertisement for a Livent show—and does it all with a hotheadedness and showiness that seem to be part of the job description, and with an extravagance that regularly causes theater types to compare him to Mike Todd, another of Broadway's flamboyant gamblers.

But though his style fits a certain Broadway tradition, Drabinsky's outlook is radically untraditional. The striking nonconformity of his body is mirrored by his determination not to do things the way they have always been done. To that end, he has been busy subverting all kinds of Broadway conventions, and doing it without showing too much politesse toward those whose ways he's abandoned. He's declined to join the League of American Theater and Producers, Broadway's collective-bargaining association, and negotiated his own contracts with Actors' Equity. He insists on keeping worldwide rights for the shows he produces. He doesn't look for investors for individual shows but instead has floated his company on the stock exchange, making Livent the only publicly traded theatrical-production concern. He spends a fortune on advertising: $2 million will have been spent on preopening promotion of *Ragtime* in the New York market alone. He's struck up a wide-ranging deal with the Ford Motor Company, creating a chain of four Ford Centers for the Performing Arts in Canada and the U.S.; Ford is the first corporate sponsor to have a Broadway theater named for it but is unlikely to be the last: The League of



THREE'S COMPANY: Drabinsky, Hal Prince, and Alfred Uhry at auditions for *Parade.* Right: Drabinsky's *Candide.*

Photographs: top, Sara Krulwich/New York Times Pictures; bottom, Catherine Ashmore.

American Theaters and Producers recently announced that it had come to a sponsorship agreement that will allow Continental Airlines to call itself the Official Airline of Broadway. Advertisements for the Ford Center actually give its address as THE NEW 42ND STREET, as if to boast that the old no longer exists.

Perhaps most controversially, Drabinsky is a firm believer in the power of polls, and market-tests his productions long before they are staged, employing the services of one Martin Goldfarb, a Canadian political pollster—he worked for Pierre Trudeau for many years—turned market researcher. Goldfarb is confident that the kind of work he does on productions dramatically increases the odds of their being hits. "I think you can virtually eliminate failure," he says. "You probably cannot predict the amount of success, but you can certainly eliminate failure."

All Drabinsky's schemes and innovations tend to be regarded on Broadway with combined admiration and skepticism: It has not been forgotten that before his Livent adventures, Drabinsky was the co-founder and CEO of Cineplex Odeon, from which he was noisily ousted in 1989 by the corporate parent, MCA, which thought he was running into far too much debt building his many marble-filled movie houses. Drabinsky's past has been marked by several brushes with near-ruin. Before Cineplex, he was an only moderately successful film producer—a career he began after leaving Toronto Law School, and during which he almost bankrupted himself while making *The Changeling* and turning down the opportunity to make what became the *Rocky* movies. All this is recounted in his hubristically titled autobiography, *Closer to the Sun,* in which he casually revises one of the founding myths of western culture when he writes that "Icarus plunged into the sea when he flew too close to the sun. . . . I think the bastard just gave up too soon. He should have gotten himself another set of wings and taken off again!"

There remains, though, a sneaking suspicion on Broadway that with his methods, Drabinsky may, in fact, be reinventing the theater—though whether he'll still be around to take advantage of the changes he will have wrought is an open question. "When he believes in something, he will go all out and will back you completely, and the gambler in me admires him enormously," says Rocco Landesman, president of Jujamcyn Theaters, the smallest of Broadway's theater-owning and producing concerns. "I like him, admire him, and fear for him—fear that he will fly too close to the sun, that he will burn out. I hope he hasn't written his own epitaph."

Drabinsky would like it to be thought that he is reinventing the theater, and he'd like the patent, the royalties, and possibly the Nobel Prize for his services, too. "This is obviously one of those individuals who dreams about something and makes it happen," says James Freydberg, the producer of *Big,* which flopped on Broadway last year. "Other people who often aren't able to make things happen at the same level he does have a tendency to make excuses about why he is successful and why they haven't been able to do it, which is usually rumors that he is going bankrupt or that he is a madman or something like that. One of the things about great showmen is that they are definitely madmen, and there is no question that this man is a great showman, because he is definitely also a madman." Christopher Plummer, a longtime friend whose current show, *Barrymore,* is a Livent production, says of Drabinsky, fondly, "I can only say that a man that young who has been a tycoon three times, at least three times—there has got to be something crazed about him."

"I like him, admire him, and fear for him," says Rocco Landesman. "I hope he hasn't written his own epitaph."

WHEN DRABINSKY FLEW IN TO NEW YORK one morning last March, the first thing he wanted, after leaving the Lear jet at a private New Jersey airstrip, was a Starbucks latte. Drabinsky's enthusiasm for the brand is like his enthusiasm for *Ragtime,* or for sixties rock music: It is boundless and delighted. Traveling to his first appointment of the day, he recalled almost mistily his first Starbucks, consumed in Vancouver before the coffee company spread east. "It's a great cup of coffee, isn't it?" he asked, sucking at his sip-top and displaying such evident pleasure that it raised the question of whether his taste buds didn't somehow have superior powers of receptivity. Drabinsky has a habit of scrunching up his eyes and delivering a single, emphatic blink when he is happy or amused, as if he were shielding them from some bright, enchanting sight. Starbucks is one of the things that makes him blink. Drabinsky is also very prone to tears when he is moved, and he insists on being moved by his own shows. The previous day he had been in Chicago to see the final performance of *Barrymore* before its move to Broadway, and he reported proudly that he had cried three times during the show, sounding as he did so rather like a toddler announcing his potty-training progress.

The corollary of Drabinsky's tactlessness is a very appealing lack of cynicism, and both stem from what seems to be an almost total absence of inhibition. "When you are with Garth, the emotion is always strong, whatever the emotion is," says E. L. Doctorow. "He is thrilled with something; he is unbelievably affectionate, terribly angry, very hungry when it is time for dinner—everything is expansive. When he is tired, you'll know he is tired; he will yawn. *You* might put your hand up and cover your mouth." This, combined with his pronounced taste for luxury—his Toronto office is a spacious den, tastefully appointed in blond wood and hung with contemporary Canadian art—means that Drabinsky productions are lavish affairs, and that those who work for him find themselves bathed in indulgence.

"I don't want, within reason, to deny a director eight other costumes because he feels he needs to have that look to finish an evening, or four more lighting instruments to create a special effect that is part of the emotional impact of the evening," Drabinsky explains. "It's the difference between being able to say to a composer, 'I want to bring in an orchestrator six months earlier. I want that orchestrator to have the parts written, and I am going to allow you 30 players in a room over the weekend to review all of your material and hear it as you will hear it in the theater,' and not wait until we get into the crushing pressure of two hours before the first dress rehearsal and all of a sudden everybody realizes the orchestrations are lousy. I don't want to be in that position; I don't want to put you in that position, because producing art with a gun to everybody's head is a disaster."

"Life with Garth is a feast," says Marty Bell, Livent's creative affairs chief. "The man loves quality, and he will settle for nothing less than the best quality in every aspect of his life, whether it is the socks that he is wearing or the food that he is eating. You fly into a town and you have got to go to the best restaurant in town, and eat the best food, and you have got to have the best actor in the role, and you have got to have the best composer for the job. It is just a lot of fun to be around." Drabinsky, who is married with a teenage son and a daughter in college, admires the Gap but wears Armani; he's fond of touchable, luxurious fabrics that give him, in spite of his physical disadvantage, the seductive production values of his shows. Says director Robin Phillips, who is based in Canada and was the former head of the Stratford Theatre Festival, "I had my first ride in a private jet because of Garth, but I also had my second and my third, and my fourth and my fifth, right up to my tenth. He has an absolute belief that if he wants you to do something, it is first class, always, in everything he does. It's because he believes you have to be taken care of if you are going to give him the best."

On that March day in New York, one of Drabinsky's tasks, several lattes into the afternoon, was to audition understudies for the Los Angeles production of *Ragtime,* and he listened to a dozen or so singers attentively, nodding his head vigorously in time to the music, sharing his notes with director Frank Galati and the songwriting team, and mischievously passing around the head shot of one actress who had put on a considerable amount of weight in the years since it had been taken. But despite the japes, he's very open to being swept off his feet. Accompanying Drabinsky as he comes out of an afternoon of auditions is a delight: He seems unfailingly to think he has discovered someone great.

"He likes to think that he has the best people working for him in every department," says Hal Prince, a frequent beneficiary of Drabinsky's largesse as the director of *Kiss, Show Boat, Phantom, Candide,* and a forthcoming musical, *Parade.* "Sometimes that is true, but not always, by any means. Nevertheless, he thinks that, and they know he thinks that, and he appreciates them to that degree. So any tactlessness, bull-in-a-china-shopness, any short temper and bombast—all those things get filtered through the reality of appreciation and what I imagine are good contracts."

Donny Osmond says that after his audition for *Joseph,* "Garth said, 'If you do this right, if we all do this right, just as people, when they mention *The King and I,* liken it to Yul Brynner, and when they say *Phantom,* they think of Michael Crawford, when they say *Joseph,* they'll think of you.' He said, 'You are going to be known as a great musical-theater talent when I am through with you.' "

Drabinsky didn't actually say to Donny Osmond, "I'm going to make you a star," did he?

"He probably did, knowing Garth."

UMBRELLA ORGANIZATION: ***Kiss of the Spider Woman*** **(right) was Drabinsky's breakthrough;** ***Ragtime*** **is even more ambitious.**

ONE LUNCHTIME THIS SPRING, Drabinsky addressed a daylong conference on live entertainment at the Parker Meridien Hotel, where he spelled out his ideas about how to make musicals in the current age. "As you may know, I spent many years working in the motion-picture business," he told the assembled financial analysts as they grazed on salmon and steak. "As an avid student of history, it seemed to me that the theater industry was not as successful or as energetic as the movie business was during the thirties and forties, the halcyon years of the old Hollywood studio system. It was a time of great discipline, when studios tightly controlled their products from inception right through to the marketplace, yielding a better product and better financial results. And so we have modeled Livent on that system, building a vertically integrated organization that gives us stability in what has historically been an inconsistent, ad hoc business."

Drabinsky's stated aim is to create a complete product in-house, from book to score to costumes to sets, and rotate it around his own circuit of theaters. Livent has, in addition to the New York theater, a Ford Centre in Toronto and another in Vancouver; the Oriental Theater in downtown Chicago is being restored and also named for Ford; Drabinsky has the Pantages Theatre in Toronto, and yet another Toronto theater is being built adjacent to

Photographs: top, Michael Cooper; bottom, Catherine Ashmore.

it. The idea is to spin off new productions of successful musicals: There are, for example, currently three touring companies of *Show Boat,* who will cover twenty American cities this year.

In fact, though, the studio model is Livent's statement of intent more than a description of its practice until now: So far, most of the shows the company has produced have been reproductions (Andrew Lloyd Webber's *Phantom of the Opera, Sunset Boulevard, Joseph*) or restagings (*Show Boat, Candide*). It is only with *Ragtime* and the musicals that are currently in development (*Parade,* based on the 1913 case of Leo Frank, the factory worker lynched in Atlanta after being falsely accused of murdering a child; *The Seussical,* based on the works of Doctor Seuss; and a musical version of *The Sweet Smell of Success*) that the theory is being tested. With his keen eye for marketing, it's highly unlikely that Drabinsky has overlooked the advantageousness of wrapping himself up in the myth of Hollywood at its zenith: His appeals to the good financial judgment of his listeners at the conference were helped along by the intimation that investing in Livent would provide glamour too.

Ragtime is, says Drabinsky, an example of the kind of weighty stories that he wants to bring to the musical theater. "The historical setting kindled great enthusiasm in me, because it was the next extension to the *Show Boat* period," he says. "It was able to explore in much more powerfully delineated ways themes that I think are vital for the theater to explore, such as racism. Making a hero out of Coalhouse Walker was very appealing—the idea of creating a major hero role for a male black in musical theater, which hasn't happened in historical terms. And not just racism, but to be able to talk about the social revolution, the exploitation of the worker as America moves from an agrarian to an industrialized state coming out of the Civil War, coming out of the emancipation period; that was fascinating to me. The assimilation of the immigrant—a lot of these things just had never been dealt with in musical theater."

In 1993, Drabinsky met E. L. Doctorow for lunch at the Russian Tea Room to propose the notion. "It was quite clear during the course of the lunchtime," says Doctorow, "that he was not only extremely familiar with the text but he had read it well; that is to say, he understood it in the way that I would want it read and understood."

"There were great characters, rich metaphorical imagery all through the book, imagery that can be musicalized and choreographed," says Drabinksy. "Because the stories were so full of their own individual fueling passion—each one of these people wanted to change their lives in a different way, and the determination comes through the stories. Well, when you have got that going for the individual characters, that is the subject of potentially great musicalization. Anthems can be written from that." (As they have been: A CD, *Songs From Ragtime,* was recorded far in advance of the Toronto opening in order to work out the orchestrations and provide something to sell before the definitive cast recording—so far in advance, in fact, that one of the songs, though *from* the show, is no longer actually *in* the show.)

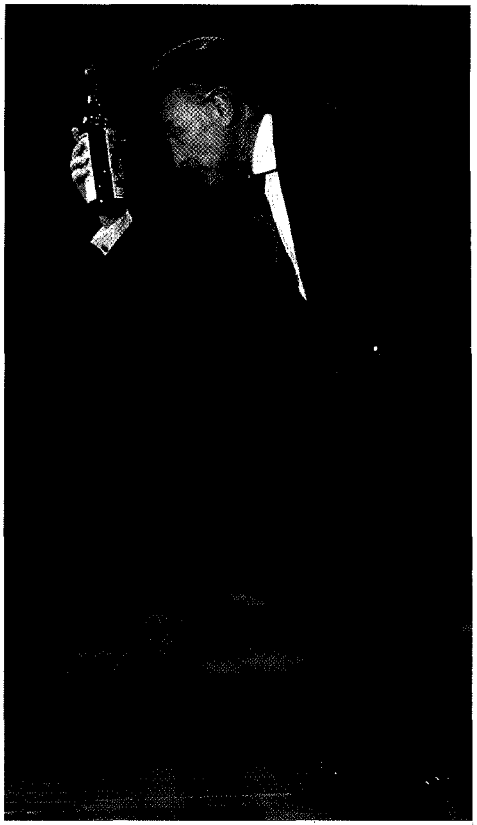
The creation of *Ragtime* was an elaborate affair. Drabinsky threw himself into researching the era. His own parents were immigrants from Ukraine and Poland, and, he says, "the best days I spent on *Ragtime* were at Ellis Island. It was deeply, deeply moving for me, and very impressionistic, and I must have bought every conceivable piece of literature that they were selling at the bookstore or at the merchandise shop. I came back with videos and books, and I forced my creative team to sit there one day and watch incredible amounts of footage, and I Xeroxed pages and pages and pages of images." In the summer of 1995, a full cast was assembled for a two-week reading, which was eventually performed in front of an invited audience. The script was reworked before the second two-week reading at Christmas 1995, and in the spring of 1996, a six-week staged workshop was held in order to get a sense of how the thing looked as well as sounded.

Drabinsky's pollster, Martin Goldfarb, surveyed test audiences. "We would ask the audience response to the story, to the story line," says Goldfarb. "Did they understand what was being said? Could they follow the story through? When you test a new product, you don't test creativity, you test appreciation and understanding of the objectives. And then you play that back to the creative people, so they make adjustments based on the appreciation and understanding of what they are trying to accomplish." The polling helped the advertising people, too. "The three main characters created a lot of interest," says Marty Bell, "but there is no question that the audience perceived the show as belonging to Coalhouse and Sarah"—the mother of Coalhouse Walker's child. "If you look at our advertising, you will see that a lot of it is the Coalhouse-and-Sarah story. I think you will see that before we had an audience, we were selling it as the grand sweep of American history, with the first World Series, Admiral Peary, Henry Ford, J. P. Morgan, Evelyn Nesbit. But we learned from the audience that they were really caught up in the stories of the real people, and if you look now at the ads, they are very tilted toward the emotional content."

"No one can pick a hit from a flop," says Nederlander. "The person who says they can—even Garth—he's wrong."

At any point along the way, *Ragtime* could have been abandoned. "It cost a hell of a lot of money"—about $1 million—"to do all this," says Terrence McNally, who wrote the book for the show. "But a fraction of what it would cost to be at the theater with a show, making scene seven scene three, and changing the song in scene two, and totally rewriting scene nine." To some observers, though, the effort that has gone into making *Ragtime* as flop-proof, as palatable, and therefore as profitable as possible is too close to the show's surface. "I wonder if we have reached the point where he is beginning to smell out formula, and what would be popular in the States, as opposed to what he has a passion for," says Robin Phillips, currently directing *Jekyll & Hyde.* "He talks passionately still, but I smell formula a little."

The notion that it might be possible to manufacture a flop-proof show is deeply foreign to Broadway, where failure is itself an honorable and important tradition, and where producers tend to cher-



OLD BROADWAY TOTTERS: Left to right, Christopher Plummer as Barrymore; Drabinsky with *Show Boat* star Rebecca Luker.

ish the madcap capriciousness of their business even as they strive to be the exception who delivers the standout show. Bernard Gersten, the executive producer of Lincoln Center Theater, is typical when he says, with supreme jauntiness, "To assume success in the theater is faulty reasoning. The correct assumption anytime you produce a work is that it will fail." Naturally, no one in the New York theater world is ready to concede that Drabinsky has managed to put the chance of failure out of the picture—indeed, the possibility of his impending failure is watchfully anticipated—but the mere suggestion that Drabinsky might be employing unfamiliar technology to contrive a hit is enough to upset those for whom unpredictability is an article of faith. "No one can pick a hit from a flop," insists Jimmy Nederlander Jr., of the Nederlander Organization. "The person who says they can—even Garth, if he says he can pick a hit from a flop—he's wrong."

DRABINSKY DATES HIS INVOLVEMENT in the theater to the day when, in the ninth grade, he stumbled across a rehearsal of a school play. "It was a moment of genuine epiphany," he writes in his autobiography. "I loved it at once. To this day, it's the warmth that excites me."

The play that inspired Drabinsky was Molière's *Imaginary Invalid,* a comedy about a man who believes himself to be ill when there is really nothing wrong with his physical health. It's more or less a reversal of Drabinsky's own circumstance as a survivor of polio who was determined not to be an invalid. As Drabinsky tells it in *Closer to the Sun,* contracting polio at the age of 3 was the defining event of his life. He spent every summer of his childhood in the hospital, and was left with a scarred and weakened left side. "Polio had grabbed me and tried to smash me down. I wouldn't let it," he writes. "I wouldn't let anything smash me down. Fighting back gave me a hunger for life that has never left me."

Drabinsky is no great introspector, and his armchair self-analysis may be a little quick: Being blighted with a disfiguring ailment could just as well have resulted in his becoming embittered and sour, a Phantom of the Opera. Drabinsky's reaction to that show—he first saw the London production before bringing it himself to Canada as Livent's first production—is powerful, and telling.

"I had never, ever experienced anything like it in my life," he explains. "It was a visual feast, and it was an aural feast, and powerfully, powerfully romantic. I knew from a visceral experience that if I was as moved as I was, what is the post-office worker in rural Ontario going to think when he sees it? The love story is ineluctable: the beauty-and-the-beast concept of the story, and that triangular love affair. It has been with us for centuries, in different forms. And it plays on all of our vulnerabilities and our dreams and romantic qualities. You root, in a weird way, for the unlikely to happen"—for the deformed and murderous Phantom to win the girl with whom he has fallen in love—"notwithstanding all of its shortcomings. You want to see that, in a perverse way. Because it is making right something that was taken away from somebody, I guess. It is a way of evening off the scales." Drabinsky views the Phantom's disability, and perhaps by implication his own, not just as a disadvantage that must be compensated for by making an extra effort but as an injustice. Overcoming it is more than a matter of expediency; it is a matter of morality. By the terms of Drabinsky's internal logic, being successful is, in a sense, his duty.

It is a duty he has tried vigorously to fulfill, with mixed results, according to his autobiography. The book is a curious document for the CEO of a publicly traded company to have written, given that it is a catalogue of near-disasters and comings-back-from-the-brink—hardly the kind of thing to instill customer confidence. For all his talk now of fiscal conservatism, *Closer to the Sun* reads a little like a CATCH ME BEFORE I KILL AGAIN message scrawled in lipstick on a mirror.

Drabinsky recounts his tumultuous career in movie production; briefly on Broadway (he co-produced *A Broadway Musical,* which closed after one performance in 1978); and in movie exhibition. He cofounded Cineplex Odeon in 1979, with an eighteen-plex cinema in the basement of a Toronto parking garage. By 1982, Cineplex had theaters across Canada and was expanding into the United States, bringing with it innovations like real butter on popcorn and cappuccino bars in lobbies. But Cineplex was also nearing bankruptcy in 1982, and Drabinsky was nearly gone as president. He held on, and was courted by MCA, the tall, dark stranger of the movie business. MCA invested in the company in 1986 but soured on Drabinsky—who had expanded the company on a great deal of debt—by the end of the decade. After a yearlong struggle, Drabinsky and his financial partner, Myron Gottlieb, were canned in 1989.

On departing, they bought the company's nascent live-theater division, which consisted of one theater in Toronto, and one production, *Phantom.* Drabinsky enlisted the help of Goldfarb to determine what could be done with them. "We figured out that we really could market *Phantom* midway between Toronto, New York, and the United States," says Goldfarb. "Garth was a visionary in that he marketed not only the show but Toronto, and Americans loved the idea of coming to a city that was relatively safe and clean. So instead of a 5 million audience, we had a 50 million audience." On that, Livent was built; Drabinsky currently has eleven shows being staged or in development and this spring reported gross revenues of $330 million.

That Drabinsky has a complicated financial past is evidence, his supporters suggest, that the present and future are bound to be different. "Garth is an incredible student of everything around him," says Marty Bell. "So for people to think that he didn't learn from whatever happened last time, and isn't approaching his business differently because of what happened last time, I think is pretty foolish and simple-minded." Even so, Drabinsky's figuring of his finances does raise a few eyebrows on Broadway: for example, Livent's practice of listing as financial assets on its balance sheet the investment it makes in forthcoming shows.

Photograph by Cylla Von Tiedemann.

Photograph by Najlah Feanny/Saba.

The business plan leaves some room for failure, and the company did write off the disappointing *Sunset Boulevard* earlier this year, but there is some suspicion that Drabinsky hasn't left himself enough room for the exigencies typical of the business. Says Rocco Landesman, "He's in a business where 15 percent of the shows produced on Broadway make money, 15 to 20 percent. So he has got to have an .800 batting average in an industry that has a .200 batting average. Maybe he is good enough that he can do it. We will see."

STUCK IN TRAFFIC ON THE ROAD TO A PRIVATE airstrip outside of Toronto early one chilly morning, Drabinsky explained the compensations of being based in Canada. "I have always maintained that Toronto is a great place to retreat to, to maintain perspective on the industry, and not get too caught up in the movement of New York, and the hype of New York, and the insecurities of New York," he said. "I think we can do better work in a much more relaxed way than being in the heat of the excitement of New York."

That Drabinsky would want to get the New Yorkiness out of Livent's work is a dramatic sign of the theatrical times. Twenty or 30 years ago, musicals were designed to appeal to a recognizably New York sensibility, and they were smart, ironic, and heavily Jewish. The road—anywhere that wasn't New York—was a place to work out the glitches before reaching the real audience. "We did a great deal of work on the road," remembers Hal Prince, who was a producer before he was a director. "On *A Little Night Music,* Sondheim wrote 'I Shall Marry the Miller's Son,' which was one of the best songs in the score, and because he wrote such a wonderful score for that character, we had to replace the actress playing it because she couldn't sing it. That was done in Boston."

Fouling up on the road became more and more expensive, though, and the New York press began to tune into news of out-of-town catastrophes: *Big* barely stood a chance on Broadway last year after its disastrous run in Detroit was chronicled in the New York press. At any rate, the road has grown to be a more important market than Broadway: Over the past twenty years, national theatrical revenues have shifted from being mostly Broadway-generated to being mostly generated out of town. The growing importance of the road—and of the international market, developed brilliantly by Cameron Mackintosh and Andrew Lloyd Webber—means that the content of musicals has changed. A pronounced New York sensibility is no longer reflected: *Rent,* last year's Broadway smash, has been doing respectably on the road but has hardly been the sensation abroad in America as it has been at home. *Ragtime* does, in fact, have a recognizably New York flavor, but it is the flavor of tourist New York: the Ellis Island museum rather than the living streets of Manhattan. It conjures an era when New York was flowing into and connected with the rest of America rather than being an oddball island at the side of it. *Ragtime* reminds Americans that many of them were New Yorkers once, but implicitly reassures them that they don't have to be New Yorkers now.

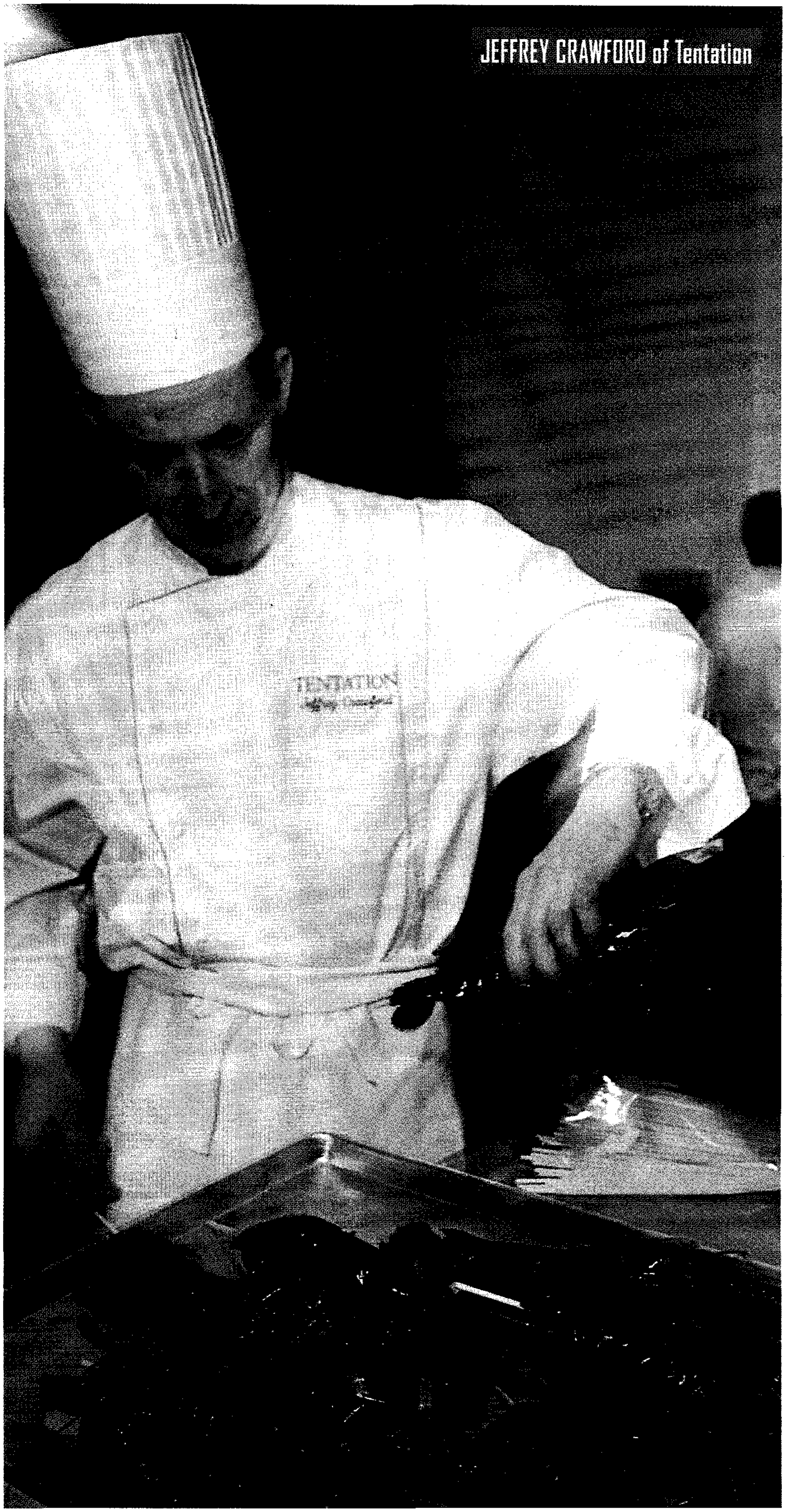
Meanwhile, Broadway itself has become thought of as a place for tourists, not locals. Along with Disney, Drabinsky is instrumental in the ongoing cleanup, commercialization, and homogenization of what has long been one of the most distinctive parts of the city, even if it has also been one of the seamiest.

The new theater is distinctly home to commerce as well as to art: There will be strategically placed concession stands and bars and a gift shop selling a wide range of theater-related products; the bars will be stocked by Broadway's only central delivery system, with Scotch and vodka whizzing through pipes from a single storeroom and available at the push of a button. "Toilets is a big thing," says Drabinsky's architect, Richard Blinder of Beyer Blinder Belle. "The toilets for Broadway theaters were designed around an abstract formula: that there were 50 percent men, and that 50 percent of toilet requirements should be for men. Neither of which is true—women are a higher percentage of theatergoers than men, and the plumbing requires a two-one ratio to have equality of waiting time." A VIP room will be available for patrons who pay a premium for their tickets (there is also a VVIP room, presumably for the kind of guests who pay nothing for their tickets). Drabinsky is due credit for participating in the revitalization of Times Square, but there's a loss involved, too, as the area starts to look and feel more like everywhere else in America, providing the kind of reliable, predictable service that consumers have come to expect from their shops, restaurants, and movie theaters.

Drabinsky keeps an apartment in New York, since he spends so many nights here, and sitting in the traffic outside Toronto, he enthusiastically described his neighborhood, right by Lincoln Center. "It makes a lot of sense to me," he said, "to be able to walk out of that apartment building and have a Starbucks coffee across the street, and nine movie theaters round the corner, and Barnes & Noble, and Tower Records, Coconuts Records, and six different places to buy an orange. It's great."

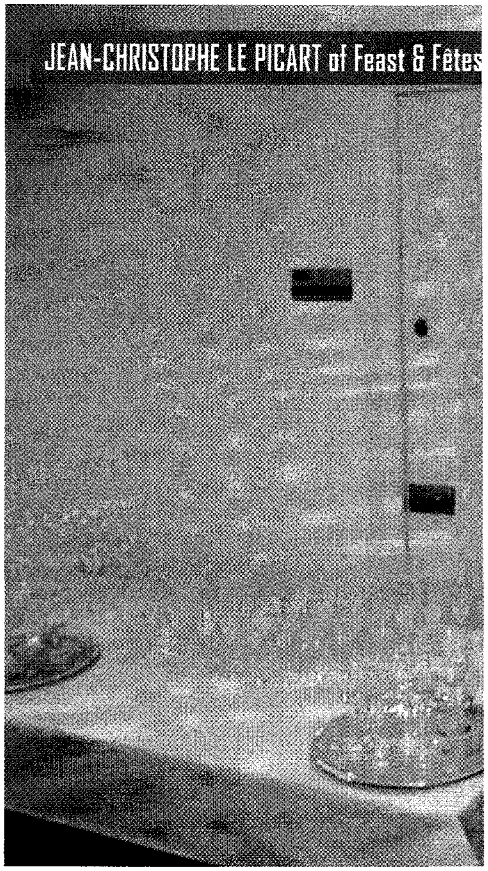
> 'A man that young who has been a tycoon three times—there's got to be something crazed about him," says Plummer.

It was striking that everything he liked about where he lives he could have found in any major city in America, barring, perhaps, the six places to buy an orange; there is nothing distinctively New York about any of it. Which fits, of course. In a sense, Drabinsky is Starbucking American theater: serving up a brilliantly marketed, high-quality product that can be reproduced in multiples without variation, tasting the same in Minneapolis as it does in San Diego. Drabinsky sold Toronto to Americans as the anti–New York; now, with his spanking-new theater and his market-tested show, he's set to sell the New York experience as clean, safe, and comfortable—rather like Toronto. Expect it to run and run. ■



JEFFREY CRAWFORD of Tentation

TENTATION
Jeffrey Crawford



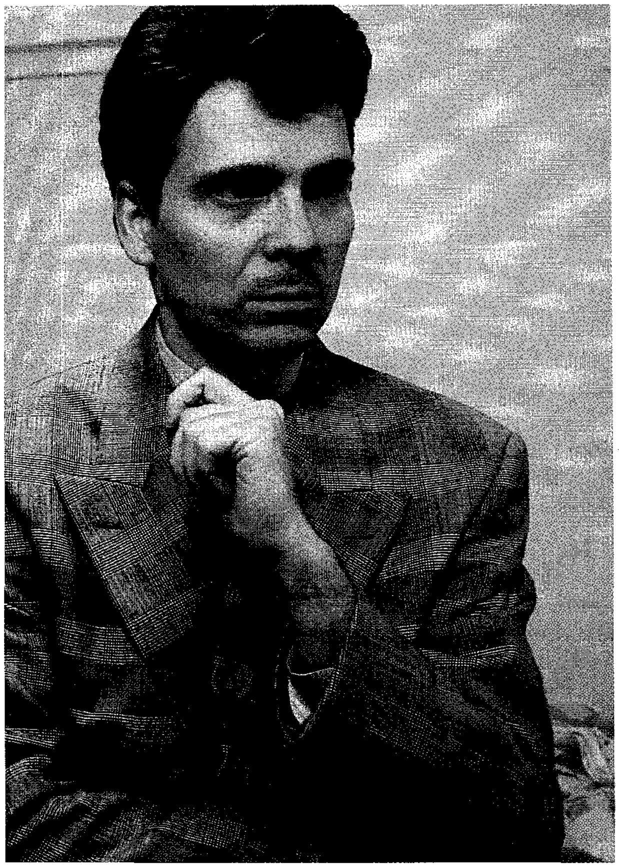
JEAN-CHRISTOPHE LE PICART of Feast & Fêtes

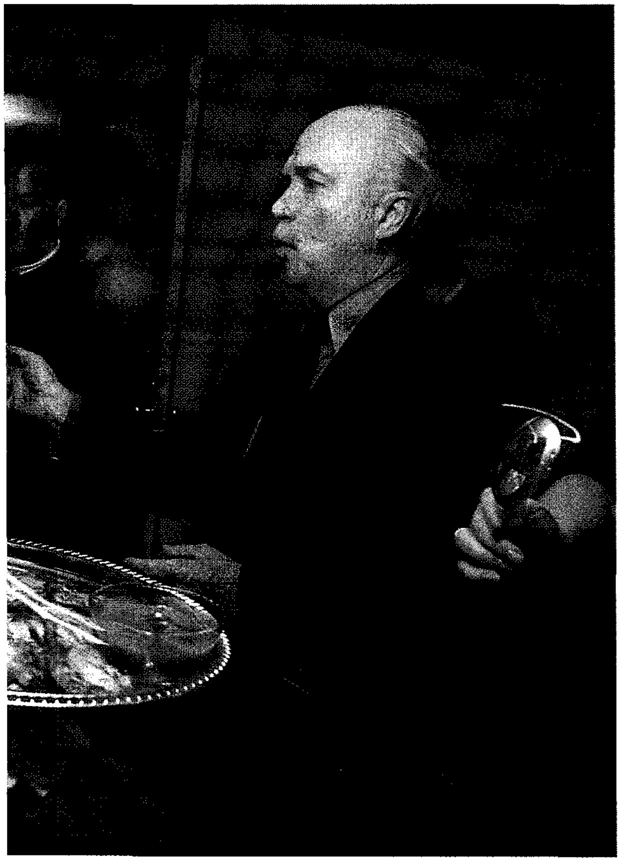
SEAN DRISCOLL of Glorious Food

Saba

WHEN A CHIC UPSTART LANDED THE CITY'S SWELLEST FÊTE, NE

NIGHT OF THE LONG KNIVES



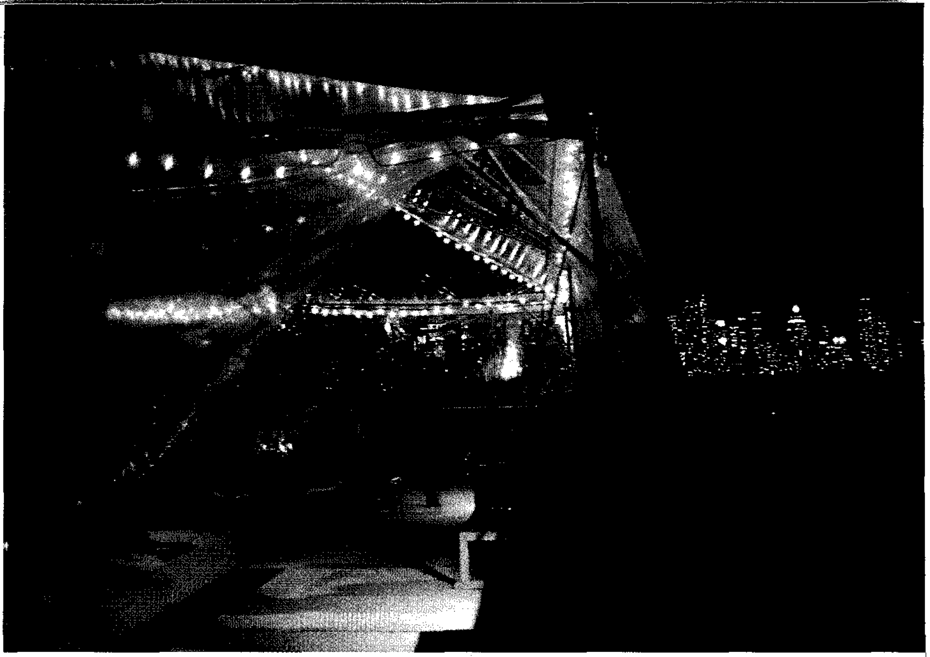


The four-star chef Daniel Boulud got the phone call ten days before the wedding. Alexandra Miller and Alexandre von Furstenberg, the social couple of the moment, had invited 800 of their nearest and dearest to a Manhattan extravaganza. But even the superrich don't lead perfect, untroubled lives. With planeloads of royalty just about to jet in, the bride-to-be was having second thoughts—not about her intended but about the caterer. ■ She had already rejected Glorious Food and had now soured on her second choice, Harry Cipriani. "She didn't like the food, and she couldn't relate," says a gleeful Boulud. Recruited at the last moment, Daniel won such raves at the lavish event that his fledgling catering business, Feast & Fêtes, has since exploded

BY MERYL GORDON

ORK'S TOP CATERERS BECAME EMBROILED IN A NASTY FOOD FIGHT.

PHOTOGRAPHED BY MARK PETERSON
FOR *NEW YORK*



into a million-dollar-plus operation. “We're doing fifteen parties this week,” boasts Daniel, who may buy an Upper East Side townhouse to use as a second kitchen. “People want to try something new.”

Think of that phone call, in October 1995, as the shot heard round New York, marking the beginning of a nasty catering war. With more than $50 million a year spent in the city to feed socialites and CEOs, the pots and pans are flying these days as New York's top caterers battle over market share. This food fight has spilled out into the open: Rivals are raiding one another's staff, price-cutting to woo prestigious clients, locking up exclusive locations, and trumpeting every I-win-you-lose victory to the press.

“Companies aren't giving more parties, there aren't more products being launched, and there aren't more people getting married, but there's more competition,” laments Jim Kirsch. The 40-year-old heads up Abigail Kirsch, an upmarket catering firm founded by his mother that invaded the city from Westchester more than a decade ago. “It's not unusual to bid for an event against four or five caterers.”

“THEY'RE ALL AFTER ME,” MOANS GLORIOUS FOOD'S SEAN DRISCOL

The caterers aren't the only ones fretting over who gets to feed lobster to Prince Charles at the Metropolitan Museum of Art (Glorious Food) or pass the filet mignon to Madonna at the Armory (Washington Street Caterers) or satisfy the revelers at the *Forbes* eightieth-anniversary bash at Lincoln Center (Restaurant Associates). Thriving restaurateurs such as Pino Luongo (Coco Pazzo, Le Madri), Drew Nieporent (Tribeca Grill, Nobu), Mark Strausman (Campagna, Fred's), Charlie Palmer (Aureole), Glenn Birnbaum (Mortimer's), and Daniel have begun trucking their goodies all over town, bragging about their culinary superiority. “There's a backlash against the usual corporate caterers,” insists Carin Sarafian, Luongo's full-time director of catering, name-dropping such recent clients as musician David Bowie and artist Julian Schnabel. “Our food, presentation, and style give us an edge.”

Although the Manhattan Yellow Pages lists more than 360 caterers, only a dozen or so are million-dollar players in this who-serves-the-best-smoked-salmon sweepstakes. Glorious Food, the haute firm owned by the dapper Sean Driscoll and soft-spoken French chef Jean-Claude Nédélec, has long been considered the class of the field, with a client list to die for. Launched in 1971 by Driscoll, a former actor and advertising executive, and chef Christopher Idone (who left in the early eighties), Glorious Food is widely credited with having reinvented catering in New York through a winning combination of impeccable service and such nouvelle luxuries as caviar with new potatoes.

“Glorious Food is the king,” proclaims Diana Beattie, a socially well-connected event planner. “Sean wrote the book on service. He has such a following with the ladies, the grande dames of the social scene from the seventies into the eighties—Pat Buckley, Mica Ertegun, Annette de la Renta, Norma Dana.” But with Glorious increasingly portrayed as stuffy and Establishment, rivals are making a play for a newer, younger generation of socialites and event planners with the implicit message “We're not your mother's caterer.” As Mary McDonnell, special-events manager at the New York Public Library, puts it, “Sean was the father of this kind of catering. Now a lot of people are creeping up on him.”

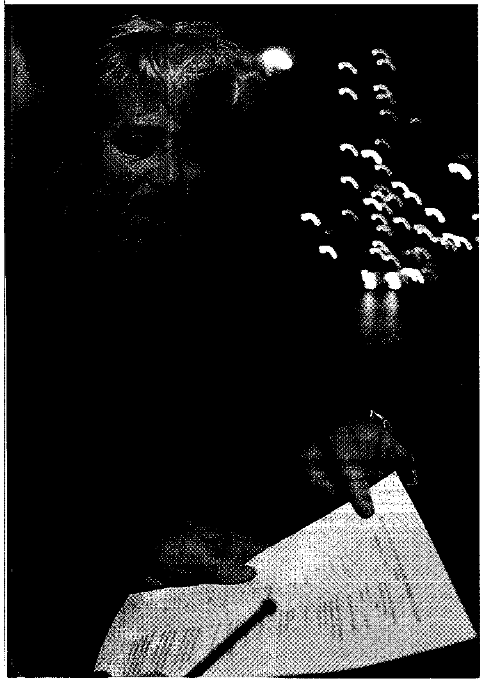
He knows. “They're *all* after me,” moans Driscoll, 56, sitting at his surprisingly spartan East 74th Street office decorated with art by his waiters. “There's twenty of them out there!” He's not being paranoid. The battle has become so nasty that after Glorious Food won the lucrative concession to cater the corporate tents at the U.S. Open tennis tournament last summer, someone reported to the Fire Department that the firm was illegally using propane gas to grill chicken on its East Side rooftop. “The Fire Department told us one of our competitors called,” says Nédélec, presiding over a makeshift kitchen at the Metropolitan Museum one recent evening. Nédélec, still meeting with fire officials months later to resolve the complaint, sheepishly maintains, “I didn't know propane gas was illegal.”

From a public-relations standpoint, Glorious Food is not going through a particularly glorious period. The company is still trying to settle a widely publicized sex-discrimination class-action lawsuit filed by cater-waiter Jessica Weigmann, who complained that women were deliberately excluded from working many private events. “We were very nervous about losing business,” admits Driscoll, “but it didn't happen.” After months of examining the company's records, the New York State Attorney's office hit Glorious with a $40,000 fine. “We sent a letter to clients saying we wouldn't do it anymore,” says Driscoll. “[Now] wherever Joe goes, Jennifer goes, too.”

WATCH DRISCOLL AT WORK AND IT'S EASY to understand why his firm has become the favorite for anyone planning a high-pressure, everything-must-be-perfect event. “I try not to give the impression that I'm frantic, but I'm frantic inside,” he says one morning, impatiently standing with his cooks and waiters outside the New York Public Library while the Secret Service finishes a security sweep for a lunch for President Clinton. Belatedly allowed in at 11:10 A.M., Driscoll virtually levitates to get everything done. “I'm like a buzzard,” he says. “I circle the room.” Driscoll plucks a workman's dirty coffee cup off an otherwise pristine table, spies a pile of dirt on the floor by the podium, and dispatches a waiter to find a vacuum cleaner. Scanning the place cards for familiar names with fussy palates, Driscoll notes that one guest, a publisher, won't eat the sautéed-chicken-breast lunch and will need a vegetarian plate. Remembering the whims of the well-connected is the kind of small gesture that wins loyal clients. "Glorious is completely reliable," says Peggy Siegal, the ubiquitous prima donna publicist. "Sean knows the ropes at every cultural institution in the city. I use them whenever I can."

Thanks to its stellar reputation, Glorious has been able to command premium prices. But as aggressive competitors have begun to underbid his company, Driscoll admits he'll occasionally cut rates to land the most prized social events, the kind that burnish reputations and bring in other business. "Some nights, we'll just break even," says Driscoll, whose privately owned company grossed $9 million last year. "Or we'll give them a dinner that would normally cost more, because it's an important evening. It's our way of being out there." (For a charity benefit, Glorious's prices typically range from $105 to $135 per person, not including liquor; at corporate or private dinners, costs run up to $250 per person.)

HO CURRENTLY LEADS THE PACK. HE'S NOT BEING PARANOID.



PIE IN THE SKY: From top, Glorious Food serves *en plein air* at the Met; Washington Street Caterers owner Ronnie Davis.

Driscoll is far from the only caterer feeling the heat these days. Though Ronnie Davis, owner of music-and-movie-world favorite Washington Street Caterers, just catered Disney's lavish opening of the New Amsterdam Theater this month, he still wails about losing the New York Film Society party to a restaurant, Coco Pazzo. "They beat me on price. They want the visibility, the foot in the door."

Restaurateurs do bring important advantages to this battle. They're already buying chicken or even truffles in volume, so food costs are lower; they've already paid the rent through restaurant receipts, and owners can use existing kitchen staff to whip up extra entrées. But party planners caution that hiring restaurants to cater can be dangerous because the chefs aren't familiar with the logistics of feeding 1,000 people at a time from a makeshift kitchen. "I've had less-than-stellar experiences with fine restaurants," complains event planner Marcy Blum. "They're used to doing everything last-minute, trying to chop salad for 200 people just before everyone is supposed to be served. You have to be in constant panic mode."

That said, one of New York's leading chefs—who haughtily disdains the thought of catering—nonetheless understands its financial allure: "Catering is robbery. Free-range chicken is 85 cents a pound, and they charge $250 for a plate of it."

THE TURMOIL IN THE CATERING INDUSTRY IS best reflected in the rather astonishing staff turnover these days. Everyone is trying to hire everyone else's most valuable players. "There have been so many people jumping ship," says Chris Giftos, the veteran manager of special events for the Metropolitan Museum, "that the caterers are all blurring into one."

Just try to keep these résumés and rivalries straight: Restaurant Associates, the enormous food-and-restaurant conglomerate that runs the cafés at the Museum of Natural History, Lincoln Center, Carnegie Hall, and the Metropolitan Museum, recently snatched up three veteran Glorious Food employees: Stephan Baroni, a top sales executive, and two chefs, Michael Powers and Tim McLaughlin. Their mission is to upgrade the company's lowbrow image and go after Glorious's glitzy clients. After twelve years at Glorious Food, Baroni left with an impressive Rolodex and a killer instinct. "You always try to topple the giant," he says with a grin. Meanwhile, Pino Luongo has hired away Carin Sarafian from Restaurant Associates to run his catering operation, and she, too, is going after big game. "We've set up a separate catering kitchen," she brags, claiming that her company has already bid on $600,000 worth of business.

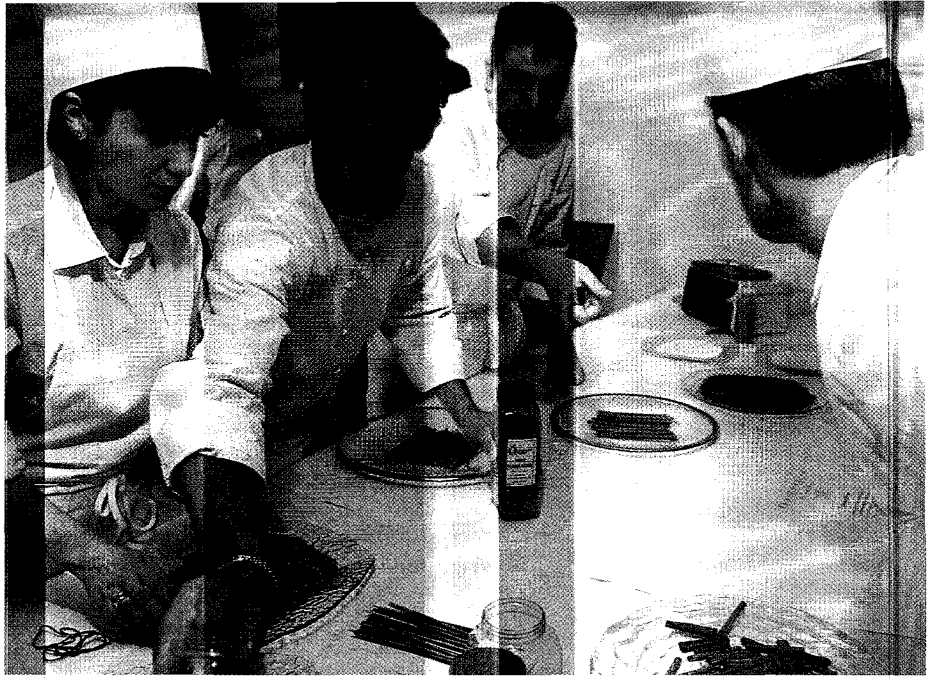
Down on Spring Street, Liz Neumark, a former waitress who built her temp business, Great Performances, into a $7 million caterer, is going on her third chef in eight years. "I have never targeted someone else's staff," insists Neumark. It's possible that the engaging Neumark, one of the few women in this field, wouldn't *deliberately* commit such a dastardly deed. But if talent suddenly became available, she would be foolish to ignore it. First she hired Jeff Crawford from Glorious Food; Crawford was subsequently wooed away by Tentation. After Neumark's most recent chef left to work for restaurateur Jean-Georges Vongerichten, she quickly bit when a headhunter handed her the résumé of John Reilly, from the catering firm Abigail Kirsch. Is Kirsch upset? "John Reilly was involved in our *banquet* business," Jim Kirsch snaps, "not our catering."

Hard to believe, but there's more. Four-star chef Vongerichten (Vong, JoJo, the new Jean Georges) himself has just joined the catering wars. He now has a partnership with Tentation, the ultra-chic boutique firm whose French owner—the caterer Potel & Chabot—is on a major expansion push. "I'll be giving [Tentation] a half-day a week," says Vongerichten, as if he weren't busy enough already. Tentation has begun serving the chef's signature dishes at fancy events like the plush Delta Society benefit earlier this month, chaired by Carolina Herrera, with Victoria Newhouse and Allison Stern. Rivals insist the move is just a marketing ploy. "Tentation wanted to do business with *me*," sniffs Daniel Boulud, "but I don't lend my name to make someone *else* look better."

If this rivalry sounds a little personal, that's because it is. Boulud's partner in his catering business, Feast & Fêtes, is Jean-Christophe le Picart, who founded Tentation in 1985 with his Parisian hotel-school classmate Emmanuel de Chaunac. "Tentation went down in terms of image," scoffs Le Picart, after he and de Chaunac sold out in 1992. "They were trying to run the show from France."

Tentation is currently trying to lift itself into Manhattan's firmament of catering stars, and this winter it won a major coup: the prestigious Metropolitan Museum's Costume Institute Ball in December, a society event that had belonged to Glorious Food for the previous seventeen years. Tentation's chefs came, they served veal medallions with chanterelles to the likes of Princess Di and Anna Wintour, and they conquered. “We’re getting a lot of phone calls as a result of the Costume Ball,” says De Chaunac, who was brought back to New York from Paris last fall to revive and run Tentation. “People are curious about us.”

THOUGH MONTHS HAVE SINCE PASSED, SEAN Driscoll still gets upset and defensive when quizzed about the Costume Ball. “It had *nothing* to do with who was better and who wasn’t,” he insists. The museum exhibit featured Christian Dior clothing, and Dior underwrote the ball and picked the caterer. Driscoll has a conspiracy theory to explain Dior’s choice: “Tentation is owned by Potel & Chabot, which is owned by Dior.” Informed that Dior and Potel & Chabot have no corporate link, Driscoll falls back to the position that he lost out because Dior wanted an all-French cast. “They even brought in a French florist,” he says. “Although my partner is French, my name is not Jacques Driscoll.”



“CATERING IS SO CORRUPT IT MAKES THE RESTAURANT BUSINES

Now that so many caterers are battling for the same customers, they’re all looking for an edge, a distinctive way to market themselves. One afternoon at Restaurant Daniel, Daniel Boulud exuberantly explains that virtually everything on the four-star menu that he has just fed me—the luscious scallops layered with truffles in a puff pastry, the delicious pea soup with foie gras—can be served at a catered dinner. “At most caterers, you don’t know who the chef is or what they can do,” says Boulud, 41, who first began cooking at age 14 in Lyons. “My customers don’t ask for tastings. They know my food by heart.”

What he’s selling is his reputation. Instead of bidding for big social benefits, Boulud is trying to position himself above the fray, as the pricey Mercedes of food providers. As his partner, Le Picart, puts it, “We’re serving caviar and foie gras and truffles. There’s a much greater margin than on chicken breasts.” The average cost of a catered Feast & Fêtes dinner runs between $105 and $135 per person, but meals with extraordinary wines can go as high as $3,000 per person. “If clients want something wonderful,” Boulud says, “there’s a price to it.”

Unlike other caterers, he doesn’t have a sales team cold-calling clients. To further create an exclusive image, he has invested tens of thousands in Reidel glasses and $90 porcelain plates instead of relying on traditional party rentals. Rivals admit that Boulud is a brilliant chef but insinuate that Feast & Fêtes initially had terrible problems getting the food out hot and on time for big parties. “They had some real disasters,” snipes one competitor. But current clients say Boulud is doing just fine with timing and service.

On the Upper East Side, socialites are thrilled to have a chef with Boulud’s cachet willing to whip up his specialties in their kitchens. “Daniel is one of the finest chefs in the world,” gushes wealthy widow Carroll Petrie, who used Boulud recently after her chef of seven years departed. “I just think it’s wonderful all these new places are taking on the responsibilities of catering, because household domestic help seems to be harder all the time to get. There’s a big need for this.”

NOT EVERYONE ASPIRES TO THE RAREFIED world occupied by Boulud and Sean Driscoll. “The society upper crust is not my niche,” says Ronnie Davis, the son of a Philadelphia kosher caterer who has built a successful $4 million business as a maestro of large events. “You hire Glorious Food if you need to impress someone with a name. If you have a difficult event—1,400 people in Central Park with no running water—you hire me.”

With long silver hair that makes him look like an aging rock star, the 47-year-old Davis is selling himself as more than just a caterer. Taking on the role of impresario, he’s now also dreaming up party themes; designing décor; and planning the flowers, the music, the lighting. Not only can he pocket an extra fee—party planners typically receive $30,000 to $60,000 for a large event—but he can protect himself from other people’s mistakes.

From a caterer’s perspective, the best event is an uneventful one, but these parties all seem to flirt with disaster. Take the crowded *Sports Illustrated* swimsuit bash at Industria last February. Ronnie Davis barely noticed Tyra Banks gliding by, he was so busy jumping into action after jostling cameramen nearly knocked over a flimsy metal palm-tree-style table. The décor was chosen by the event’s Florida party planner, but Davis still felt responsible. “Get that out of here,” Davis told a staff member. Earlier, the same party designer had presented Davis with colorful plastic platters shaped like suns—complete with pointy rays guaranteed to impale unsuspecting guests. Davis had his staff improvise, gluing the decorative suns on large round platters.

The scene was equally chaotic a few weeks later, at the Warner Music Grammy party for 1,700 people at the Armory, but Davis was much happier because this time he was fully in control. Twenty minutes before the guests arrived, Madonna’s bodyguard was throwing a fit over where she’d sit, the flower-filled fountain was leaking, the disc jockey wanted to know whether he could play Prince (no), a fuse started to smoke, and the lights had to be turned off. But somehow, Davis had smoothed all this out by the time the hordes arrived and began devouring the New York–neighborhood theme buffets of filet mignon, Chinese food, corned beef and cabbage, and pasta.

“Ronnie knows how to deal with egos, and he has a sense of humor,” says Liz Rosenberg, a Warner honcho best known for handling Madonna's P.R. Feeding the masses is a challenge radically different from orchestrating a small sit-down dinner with French service. "Ronnie cares about the food," Rosenberg says. "You can't have the same quality for 1,700 people as you can for 40, I don't care who you are." Warner Music clearly liked the food and ambience, since the company has already booked Davis for next year's Grammy bash.

All caterers hope for such repeat business. They'd love to avoid doing the usual free tasting lunches for would-be clients, events that Sean Driscoll describes as "group-therapy sessions" and Tentation's chef Jeff Crawford calls "death by committee." But corporations and party planners have found that the best way to keep prices down is to sample the competition and pit caterers against one another. To win big parties or benefits or even weddings, caterers mount full-scale campaigns to woo clients, pitching jazzy presentations, unusual menus, and new locations.

OK CLEAN," GRIPES ONE FED-UP CHEF. "EVERYTHING IS RIGGED."

TOO MANY COOKS: From top, the Feast & Fêtes kitchen crew prepares for a soiree; guests load up plates at the gala opening for Disney's New Amsterdam Theater.

On a sunny Thursday lunchtime, Liz Neumark and her sales staff at Great Performances are sitting in a cheerful conference room at their Spring Street office, discussing the latest marketing strategies. "I've just put together a proposal for the Symphony Space benefit," says vice-president Linda Abbey. "The theme is 'A Fine Romance,' and I sent it off with a dozen roses and a bottle of wine." (Alas, they didn't get the job.) Another marketing effort: The staff has just sent out baskets with clever corn-cob-shaped kitchen timers to remind clients of their summer picnic business. Location scout Trey Moynihan (daughter-in-law of Daniel Patrick) reports back on her efforts to line up party spaces. "The Frick museum needs money," she says. "They've asked us to do a promotional event" to show potential clients the merits of renting the exquisite mansion. As for the World Trade Center, Moynihan claims, "We'll be able to work there as an outside caterer, but they want a huge percentage, on top of the fee."

Ah, yes, the importance of location, location, location. What better way to ace out the competition than by locking up the exclusive rights to cater at a fabulous place? Great Performances is now the only caterer allowed at the elegant Wave Hill estate in Riverdale ("We bid for that and lost," admits Emmanuel de Chaunac of Tentation). Anyone who wants to hold an event at the Pratt Mansion or the New York Botanical Garden has to use Abigail Kirsch. But even as these important venues disappear off the open market, Sean Driscoll says he's not playing along: "I think in the end, the client might resent the fact that they have to use you." Others have no such qualms, although the contracts typically require paying a percentage of the profits back to the institution.

Compared with the anxieties and angst of bidding for big parties, having some guaranteed business is a relief. "It sometime takes weeks to recuperate from a rejection," says Neumark. Going after big events can be frustrating: Clients will ask for a menu proposal but won't give a price range, or will already have a preferred caterer and merely be shopping around for price leverage. "It's very political," Neumark says. "It would be nice to know if it was just the price."

A good price is nice, but it's even more important to have friends in high places. Diana Beattie confides that when the bids were opened for one recent benefit, "Great Performances came in $15 per person lower than Glorious Food." Beattie was all set to go with Neumark's firm—"They're a great favorite of mine"—but the benefit chairwoman demurred, saying, "I love Sean. Let me talk to him." Driscoll was given the opportunity to match the lower price, and got the party.

Even jaded restaurateurs think the party-bidding process is profoundly unfair. "Catering is so corrupt that it makes the restaurant business look clean by comparison," charges Mark Strausman, the chef and owner of Campagna, which is now doing $500,000 a year in off-premises catering. Insists Strausman, "You can bid for the benefits, but they're rigged."

Committee chairwomen and special-events planners not only play favorites, he says, but make extortionate demands. "I'm not going to cater people's homes for free so I can get a big party," says Strausman, declining to name names. No other major caterer admits to doing so, but there's no way of knowing *what* goes on behind closed dining-room doors.

Newcomers such as Strausman complain that one of the biggest obstacles is getting permission to work at such desirable locations as the Museum of Modern Art, the Metropolitan Museum, and the New York Public Library. Those institutions all have lists of approved and blackballed caterers and are reluctant to open the doors to newcomers for fear they'll trash the place, sauté without an exhaust system, or damage fragile artworks. "It's better for us to work with people who have experience here," says Ethel Shein, director of programming and events at MOMA. But she says she's open to trying new people, pointing out that Boulud's Feast & Fêtes is already onboard.

The Metropolitan Museum has the most restrictive reputation. Chris Giftos, the former florist who manages special events there, officially suggests only two caterers—Glorious Food and Restaurant Associates—although others may work there if the client prefers. "It's easier for us to deal with those two," he says, since they know what can and can't be done in the museum, and "they know who to call if there's a problem."

You can just imagine the grumbling about this policy from other caterers. "They're absolutely sinister," growls Strausman, who catered a Grammy party at the museum several years ago. "They don't want you there, and they want to make you look horrible to your client." Le Picart, of Feast & Fêtes, has equally unkind things to say. "Chris Giftos is very conservative; he doesn't want to experiment," he says, adding the greatest insult of all: "He doesn't believe in the culinary aspect of catering."

Actually, Giftos does care about food, which is why this afternoon he is tasting appetizers created by Michael Powers, the former Glorious Food chef now employed by Restaurant Associates as the museum's in-house catering chef. Giftos is enthusiastic about the mini–Cobb salad in a cherry-tomato ("Another caterer hasn't done this before"), complains that the herbed chicken on polenta is bland ("How about a little pesto on this?"), and is in food heaven over the beautiful boats of caviar and beets and crème fraîche ("This is absolutely wonderful").

This tasting matters because Restaurant Associates is trying to demonstrate that it's good enough to handle the glamorous kinds of events held in the Temple of Dendur. As the museum's in-house food provider, Restaurant Associates has long had a clause in its contract that if it lands the big parties, the company pays a percentage of the profits back to the museum, something other caterers aren't required to do. Obviously, it's in the Metropolitan Museum's interest to recommend RA, but Giftos admits he can do so much more enthusiastically now that RA is upping standards. "They're getting better," he says, "in service, appearance, and food."

If Restaurant Associates does win more museum events, the company will be taking business away from Glorious Food. But Sean Driscoll claims he's not terribly distressed by that prospect or other assaults by his competitors. "I emotionally don't want to spend any energy on them," he sniffs. A few nights later, Driscoll is at the Metropolitan Museum, strolling through the Byzantium exhibit, checking out the tables where Prince Charles and former president Bush will be seated, making sure his perfection-obsessed reputation will remain intact. "New York is a large city, and we can't do every single job," he says. And then he adds, with a glint in his eye, "Although God knows, we're going to *try*." ▬

TUXEDO JUNCTION

HIGH SOCIETY'S SILENT SENTRIES SERVE UP *ANOTHER* KIND OF DISH BY PATRICK FOLLIARD

SOON AFTER HE STEPPED OFF A GREYhound bus from a tiny town in Georgia, a very young Dan Taylor found himself in a luxe Fifth Avenue landmark leaning over a beaming Jacqueline Onassis. And though he was simply passing her a tray of canapés (and had been instructed to speak only when spoken to), he felt he had arrived at last. "Jackie was in her white gloves greeting guests at a party for Peter Beard," gushes Taylor, still transfixed by the memory 23 years later. "The place was done up like a jungle scene, with these carefully placed klieg lights that beamed like sunshine through the windows. I was bowled over."

Now in his forties, Taylor is a veteran cater-waiter, one of the hundreds of anonymous artists, aspiring actors, and would-be models who serve as the foot soldiers of the elite catering industry. Mostly white, mostly male, and mostly gay, cater-waiters have entrée into the most exclusive gatherings in Manhattan. The only hitch: They have to enter through the side door.

After thousands of gigs, Taylor's enthusiasm for his profession has dimmed considerably. "We're all just migrant workers for the very rich," he says. "We're seasonal laborers. They just transport us to where they need us."

DURING THE SEASON, WHICH EXTENDS FROM September until Christmas and then from March until the Fourth of July, waiters scramble to work as many events as they can, scraping together their $500-a-month rents by serving people who drop $2,000 on a plate of food. Off-season, they're bused to the Hamptons or up the Hudson. The going rate for an experienced waiter is $18–$20 an hour ($20–$25 for parties at private homes). Tips are generally not included in the fee.

Like modeling agencies, different caterers serve up different "types." The most exclusive ones, like Tentation and Glorious Food, require aspiring waiters to send head shots with their applications. The right look is often as important as the right résumé. According to food-and-restaurant consultant Clark Wolf, top- flight caterers "are all after the same ideal—tall, dark, handsome, and Caucasian: what used to be called tuxedo models." He adds, "In L.A. the standard is slightly different—it's blond." The ideal is changing, however. For many years, English butlers and African-American men were the preferred society servers. In the late sixties, however, as entertaining became more relaxed, young middle-class men were suddenly in demand. "Now we're starting to see more exotic types," says Wolf. "Like the people walking down the aisles at Indochine: Asians with major cheekbones; strong, confident black women; and boys with shaved heads and big eyes."

Sean Driscoll, co-owner of Glorious Food, says his ideal candidates are creative people. "We aren't interested in experience—*anyone* can be taught the rudiments of holding a serving fork and spoon. What we want are educated, artistic people, sensitive to their surroundings." Every week, Glorious receives about two dozen applications from wannabe waiters. The chosen few are required to complete an exhaustive seminar before they are allowed to work a party. Many of the enlistees drop out (or are dismissed) after a few weeks. The survivors become part of the Glorious Elite, the 500 or so waiters who make up Driscoll's A-team.

"The waiters are crucial," says Driscoll. "You can have good food, but if it's not served well, people will remember the lousy service. There's no chance to redo a waiter's rude remark." He halts at the doorway of a tiny office where a "booker" sorts through a towering stack of glossy head shots. Driscoll admits that his firm's reputation for attractive servers is well deserved. "They don't have to be drop-dead gorgeous," he says, "but the majority of them are very attractive. Though it helps if they have a mind."

Apparently, it also helps if they are male. Jessica Weigmann brought attention to pervasive sexism in the industry when she filed a discrimination suit against Glorious Food last year. "The last straw for me was when they catered the lunch for Hillary Clinton and New York's most powerful women and only asked men to work it," she claims. "When I did work, they tried to keep me off the floor, confining me to coat check or the bathroom. And you know," she assures with a nervous laugh, "I'm quite presentable, *really*."

In recent years, caterers have made a determined effort to hire more women and minorities. But privately they claim they have to bow to the demands of their customers. "Ladies on the Upper East Side don't want a pretty young woman in a form-fitting uniform around their husbands," says Wolf. "And *they're* the ones who organize the parties. Most of the waiters pose no sexual threat." (In any case, on-the-job dalliances are strictly verboten. "If you're looking for a date, try an escort service," advises one veteran.) By some estimates, up to two thirds of male cater-waiters are gay, a fact that briefly damaged the catering industry in the early eighties, when paranoid clients, fearful of AIDS, shied away from hiring openly gay waiters. One waiter vividly recalls an incident when a guest loudly refused his meal. "He started shrieking, 'My chicken has AIDS,' the waiter remembers. "His wife offered a weak apology that ended with 'If the shoe fits . . .' Needless to say, a few desserts *accidentally* spilled on that couple."

BEFORE EVERY SHIFT, WAITERS ARE carefully inspected by relentless captains. Jewelry is banned. Makeup must be tasteful. Facial hair is frowned upon. Above all, waiters are warned to stay in the background and to remain as unobtrusive as possible: Good cater-waiters should be seen and not heard. Yet like young children, they have *plenty* to say once they're excused from the dining room.

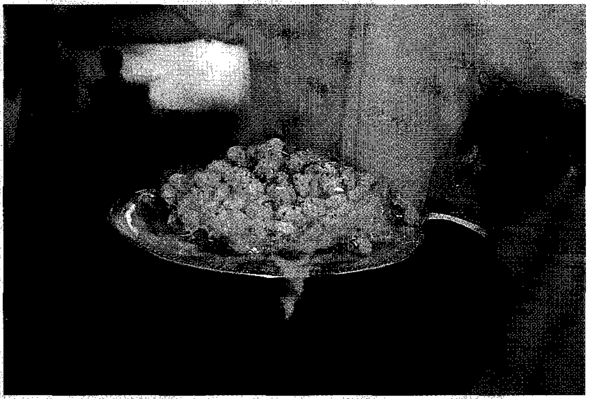
Their favorite crowd? Elderly Wasps—they know how to behave and leave promptly at 11:15, whether or not there's a dance band. Young Wall Streeters rate the worst: When unsupervised, they become drunk and obnoxious. Certain guests get uniformly high marks: Kitty Carlisle Hart and Louis Auchincloss are unfailingly gracious; billionaire George Soros is, not surprisingly, very, very generous. Billionaire Donald Trump is—not surprisingly—very, very cheap. Socialite Pat Buckley is said to be erratic: "She's either effusively kind and bubbly or she stares at you like an ax murderer." The two most loathed guests? Gossip columnist Cindy Adams: Arrogant and overbearing, she thrusts empty glasses at waiters without a word; and *Avenue* publisher Judy Price, whom one waiter described as "a monster—ultra-nitpicky and always complaining that the food looks funny."

From their perch on the sidelines, many waiters bemoan the precipitous decline in social graces. One describes a pre-Huffington Arianna Stassinopoulos padding shoeless around a banquet hall picking fruit off discarded plates. Another bristles as he tells of strung-out models casually dropping half-smoked cigarettes into the mock Nile that winds around the Metropolitan Museum's Temple of Dendur. Waiters at one company have dubbed a certain clumsy dowager the "performance artist" because she is constantly breaking her chair or accidentally lighting her napkin. A frisky old millionaire is called "Mr. Spock" because his hands go where no others have gone before. Every seasoned cater-waiter seems to have a Jackie O. story. One server saved and framed her used dessert spoons; another stuffed a camera down his pants to snap shots of Mrs. Onassis through his fly.

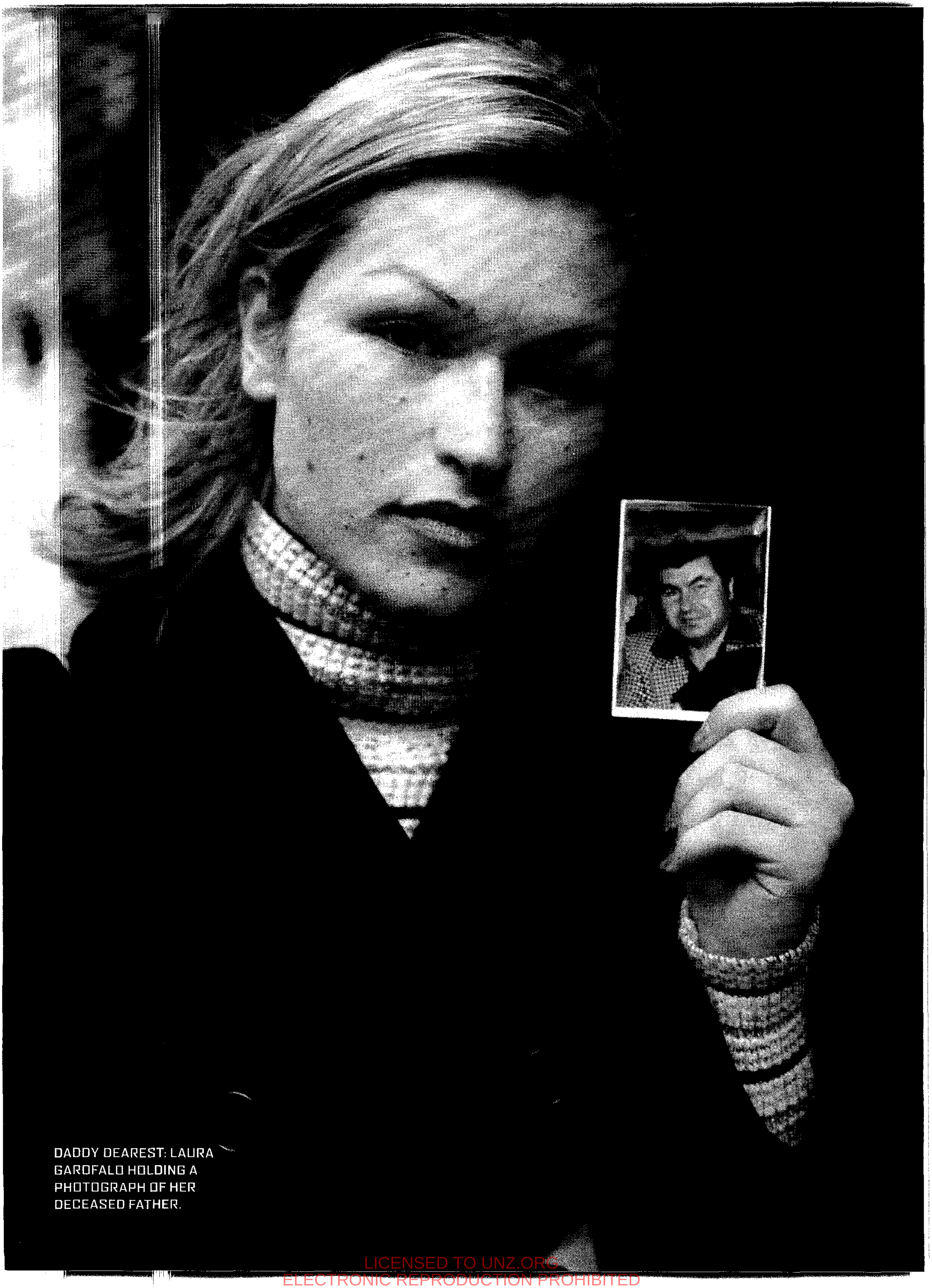
Indeed, to a few waiters, gossip is more than just a way to while away the hours—it's a very lucrative sideline. Tabloids like the *Star* and the *Enquirer* compete to sign up wayward waiters, and pay handsomely for tips that pan out.

TO MOST CATER-WAITERS, THE JOB IS JUST A best-forgotten pit stop in their career. Some eventually find success far from fish knives and folded napkins. Bruce Willis was a cater-waiter, as was *Pulp Fiction* producer Lawrence Bender. Actor Stephen Spinella was still cater-waitering when playwright Tony Kushner wrote a part for him in *Angels in America*, a role that garnered Spinella two Tony awards. "I was never pretty enough to be a Glorious waiter," whines Spinella from a movie location in Montreal. "But I worked for a lot of other caterers and was very good." He likens his catering experience to "finishing school," teaching him how to act at glam parties and what fork to use. Today his well-worn, food-stained tux hangs limply beside a smart new one Donna Karan gave him to wear to the Tony awards.

Dan Taylor, however, is still in the business. Taylor believes that if you're a cater-waiter at age 30, then chances are you always will be. "Besides law school," he says, "the alternatives are becoming best friends with Blaine Trump or starting a small catering business." Taylor has chosen the latter. In addition to having a short list of private clients like Eleanor Lambert, he now owns a business called the Party Crew, which specializes in low-fat dishes and pretty faces. "I'm shamelessly promoting handsome young waiters, mostly actor-models who I've taken out of tuxes and put into T-shirts and jeans."



SCENE AND NOT HEARD: Opposite, offering hors d'oeuvre at the French embassy; above, feeding the masses at Disney's gala opening.

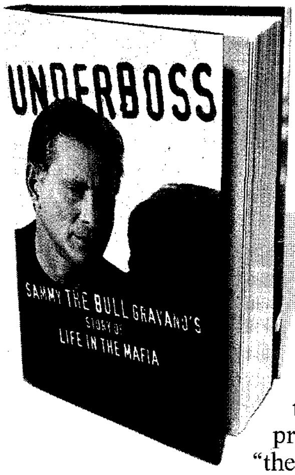


DADDY DEAREST: LAURA GAROFALO HOLDING A PHOTOGRAPH OF HER DECEASED FATHER.

DON'T CALL ME PRINCESS

Sammy "the Bull" Gravano didn't just ice their loved ones—he squealed on the mob and now stands to profit. So these Mafia sisters and daughters are out to even the score.

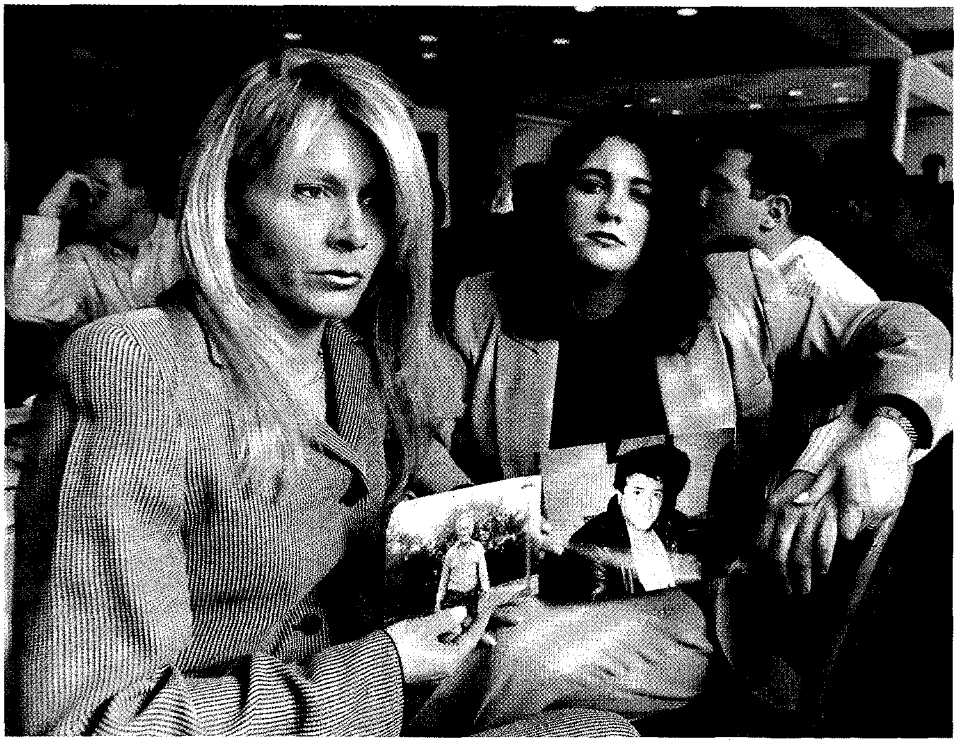
By Annette Foglino



LAURA GAROFALO'S BEEPER IS CHIRPING again, and that means another TV show wants an interview. "Who can do Monday morning?" she asks the group of five women sitting around her sister's dining-room table in Bay Ridge, Brooklyn. Most of them pick at the chicken piccata on their plates and think about it, but Rosanne Massa shakes her head in disgust. "Not me," the 40-year-old Bensonhurst housewife says in a raspy Brooklyn accent. "Live TV is like flying without a net. From now on, I'm gonna be careful."

The women have just watched a videotape of Rosanne on a Fox cable show, and they're a little rattled. The interviewer had pressed her about her dead brother, Mikey "the Bat" DeBatt, who once worked for Sammy "the Bull" Gravano and was later killed by him. She tries to explain that Mikey, who had left college to help their ailing father run his bar and fend off the loan sharks, was a victim of his environment. He couldn't help getting mixed up with the likes of Gravano. Rosanne admits that

PHOTOGRAPH BY HELAYNE SEIDMAN



MEET THE PRESS: CINDY DIBERNARDO AND DEENA MILITO DISCUSS THEIR CAMPAIGN AGAINST SAMMY "THE BULL" GRAVANO.

her brother had made bad choices, but she can't stand to hear the Fox interviewer describe him as a "a low-level thug" and insinuate that his drug dealing helped destroy people's lives.

"You handled it well," Karen Garofalo tells Rosanne soothingly. Karen is an elegant blonde-haired 32-year-old, dressed in black. A gracious hostess, she circles the table, making sure everyone has enough soda or water as she continues. "You composed yourself. You don't want to sink to their level, show them they've gotten to you."

The women range in age from 23 to 60, and though they have little in common, they share one experience: They all had fathers or brothers who had ties to the mob and were murdered by Sammy Gravano. And for the past few weeks, they have been on a media campaign to remind anyone who will listen that Gravano, the self-confessed Gambino-crime-family underboss and murderer of nineteen human beings, does not deserve to earn a penny from Peter Maas's best-selling book about him, *Underboss*.

"Even if Gotti were responsible for whacking my father, he's doing his time like a man. He didn't open his big mouth to get out of it."

HarperCollins and Maas deny paying Gravano, but Maas has refused to divulge the details of his contract. In exchange for testifying against mob boss John Gotti, Gravano landed a light, five-year sentence for violating federal racketeering laws. But the murders he confessed to along the way could make him subject to New York's "Son of Sam" law, which allows victims of crimes and their families to recover any profits their perpetrators might gain from their crimes. The state attorney general, Dennis Vacco, has filed a suit on behalf of the Crime Victims Board, a state agency responsible for compensating victims; Maas is scheduled to respond to the attorney general's inquiries by the end of the month. Once it is determined whether Gravano is earning money and how much, each of the families will have to hire its own attorney and file a separate claim. Then the women plan to lobby for changes in the "Son of Sam" law so that companies will be penalized for not reporting payments to convicted felons.

THE SEEDS OF THIS RATHER UNUSUAL SUPPORT group were planted last year when Laura Garofalo, a 23-year-old psychology student at the New School for Social Research, decided to find an attorney to represent her in a lawsuit against Gravano over the wrongful death of her father, a former Gambino family associate whose rap sheet included gun charges and assault of a police officer. Her older sister, Karen, an elementary-school teacher, was pessimistic. For years after his death in 1990, Karen couldn't get an attorney to help her. "They didn't want to go up against the government," she says. Indeed, the government had proclaimed Gravano a hero. His testimony—which Judge Leo Glasser called "the bravest thing I have ever seen"—helped put away Gambino crime boss John Gotti and dozens of mobsters, as well as eight union officials for racketeering, a crooked cop who had been feeding Gotti information, and a juror who had been paid to throw one of Gotti's earlier trials. Gotti is now serving a life sentence, but Gravano finished his prison term and was freed two years ago.

But Laura had more luck. She managed to enlist attorney Ron Kuby, partner of the late William Kunstler, who had once represented Gotti. Last year, when Laura and Karen heard that Maas's book was in the works—and that Gravano might profit from it—they spoke out in anger on a local TV news show. On the same show, a legal pundit gave HarperCollins some free advice: Leave the Garofalos' father out of the book and they won't be able to sue. That would still leave Gravano with eighteen murders to write about. Laura was distraught, but Ron Kuby had a solution: He advised the Garofalos to contact all the other family members of Gravano's victims to see whether they wanted to sue, too. (In addition to seeking any profits Gravano might have realized from Maas's book, the Garofalos are pressing their own $50 million wrongful-death lawsuit against the former mobster.)

Laura located a private investigator, who rounded up the death certificates of all nineteen victims, complete with their last known addresses. Then, with Deena Milito, also the daughter of a Gravano victim, she made the phone calls. "It was one of the hardest things I've ever had to do," says Laura. "One man I called was in shock. He had never known who killed his father. As far as he knew, it was an unsolved mystery since 1983. I was the one to break it to him." But most of the other families did know. Some had been informed by the FBI; others had heard it on the news. Many of the families wanted to do something to punish Gravano but were afraid nothing would come of it. Then, in March of this year, nine of the families decided to gather at Coney Island's Gargiulo's Restaurant to express their outrage. And it was then that this group of women realized their common bond.

Photographs: previous page (book), Wayne Simpson; this page, Helayne Seidman.

"It was like a therapy session for me," says Jackie Colucci, 50, whose brother, Joseph, was Gravano's first murder victim in 1970. "I think we were all a little apprehensive at first. We didn't know whose father or brother or husband had known one another. We all introduced ourselves and heard one another's stories and felt an immediate connection. I went home that night and cried, for myself and for the others, but I also felt a sense of relief that I was not alone in this."

THE ATMOSPHERE IN THE BAY RIDGE LIVING ROOM IS GETTING hotter, and Cindy DiBernardo, 30, is hottest of all. "I would have walked out of that interview," she barks to Rosanne, referring to the Fox show they have just watched. The women are getting tired of having to defend the sins of their fathers and brothers. *Underboss* author Maas has recently gone on record as saying that their deceased loved ones deserved no more respect than Gravano—"homicidal maniacs," he called them. Reed-thin, Cindy is dressed in black flared trousers and a black top, and her crown of whitish-blonde hair makes her look a bit like a frazzled Heather Locklear. Cindy hasn't been able to eat for weeks, she says, but she has a voice like a warehouse foreman, and it is getting louder as she gets angrier: "I would not have sat there and listened to that. I would have strangled that guy." She stands up and paces the room, wringing her hands.

"Doesn't this go with the territory?" I ask tentatively. "Maybe that Fox interviewer was insensitive, but this is a question that many people are going to continue to have for you. People may perceive some of you as Mafia princesses."

All at once, the women stop talking. Some squirm in their seats. Cindy glares at me. "That does it," she explodes. "I'm outta here!" She stalks out of the room. But within seconds she ricochets back. "How dare anyone use that term?!" she asks, jabbing her finger in my face. "Do you know what that means? Define *princess*!"

I am embarrassed and taken off-guard and can't come up with anything.

"A princess is someone who has had it easy," she explains. "Someone who has been pampered, sheltered, taken care of. And I've had all that taken from me. When my father was gone, everything was taken from me."

To Cindy, Robert DiBernardo was "Daddy," a brilliant businessman who, she says, "built his own empire." He also happened to be a convicted felon, facing a five-year jail sentence on federal pornography charges shortly before he was murdered by Gravano. Not to mention the fact that, according to numerous reports, DiBernardo was "DiB," a Gambino-crime-family captain who ran a corrupt Teamsters union and provided phony job titles for Mafia capos so they could convince the IRS they were legitimately employed. (He was well enough known that his renting office space from vice-presidential candidate Geraldine Ferraro's husband sparked controversy during her run.)

But Mafia connections are not something the women want to get into right now; they are busy objecting to the term *princess*. "Remember how we used to go to the restaurant around the corner and charge everything?" Laura says to her sister, Karen. "All our friends would order from there, too, and Dad would just pay the bill at the end of the month. Then, when he was killed, no one at that place would even talk to us. Barely acknowledged our existence."

But Cindy DiBernardo misses much more than perks. She misses more than the beautiful mansion on Long Island where she grew up. What hurts the most, she says, is that "all trust was wiped away for me. Do you know what it's like to have to tell your 14-year-old brother that his dad will not make his Little League game? The dad who made every game and who was always there for us, for everything? I still expect my father to come walking through the door." She says she would give her "eyesight" or "a body part" to have her father walk through the door again. But that won't happen, ever, because Sammy "the Bull" Gravano had him shot in the back of the head and stuffed into a body bag. What happened to his bloody corpse after that, Gravano can't, or won't, reveal. His cleanup crew handled it.

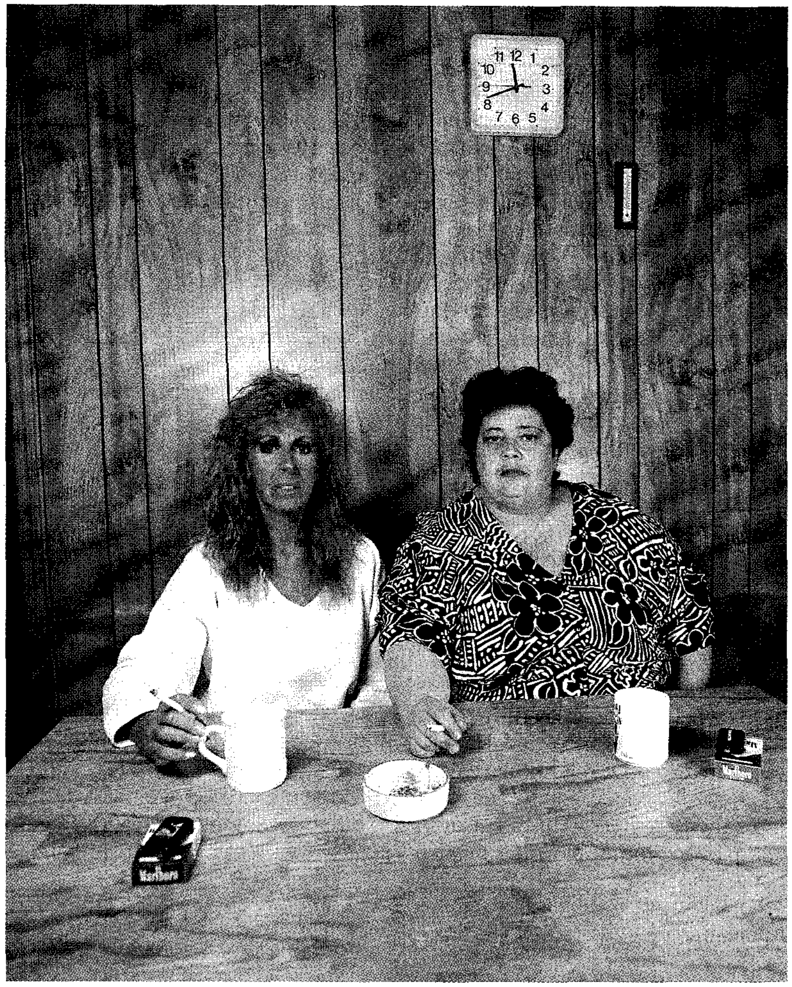
Deena Milito, 29, knows exactly how Cindy feels. Her father, Louie Milito, was once Gravano's business partner, but he, too, disappeared in 1988, and his body was never found, either. Desperate to know what had happened to him, she went to the man she knew as Uncle Sammy for help. "Don't worry, princess," she remembers Gravano telling her. "I'll get him back for you." But Uncle Sammy had already found him—more precisely, one of his hit men had found him—asking for sugar to put in his espresso at a bar in Brooklyn, and had put a bullet in the back of his head. As Milito fell face-up on the floor, Gravano watched another shot being fired through his chin. "He was quite dead," Gravano remembers in *Underboss*.

All Deena can think about is how Sammy killed her father and then feigned sympathy. With dark hair and dark eyes, she tries to cover the pain that is almost permanently etched on her face. She wears a tasteful olive-green sweatsuit that drapes over her four-month pregnancy. "I am so tired of having to answer questions about what my father did for a living," she says. "It's not important. This is about Sammy being a mass murderer and walking around free to collect millions." And with that, she rises and gracefully sidles away from the table, toward the kitchen, where she makes a phone call, speaking in hushed whispers.

Deena Milito may think her father's line of work is beside the point, but somewhere in Brooklyn there's a woman who disagrees. That's because, according to Sammy Gravano, Deena's father blew her brother's head off with a sawed-off shotgun.

HAPPIER TIMES: SAMMY GRAVANO AND THE MAN HE WOULD SEND TO PRISON FOR LIFE, HIS FORMER BOSS JOHN GOTTI.

Photograph by Robin Graubard/NYP/Globe.



SOMETHING IN COMMON: JACKIE COLUCCI AND ROSANNE MASSA PLOT ANTI-GRAVANO STRATEGY.

After I made it clear to the women that the article would not be about "princesses," and they would have plenty of space to voice their opinions, they all reassembled in Karen's living room to watch a tape of the previous night's *Turning Point* interview with their nemesis, Sammy the Bull.

"I watched this a second time last night," says Rosanne. "I couldn't concentrate when it first came on, because my adrenaline was pumping. Then I felt the loss all over again." According to Rosanne, her brother knew Gravano was after him. "Michael had gotten so strung-out on drugs. He wanted out of the life, and I think he saw drugs as his only escape. He came to me two weeks before he was killed and said, 'I need you to look after my daughter when I'm gone.' "

On the big-screen TV, Diane Sawyer is trying to get Gravano to admit he is a "rat."

"Say it," one of the women calls out. "Just say it!"

"See? He can't answer a question directly," says Laura, the psychology student.

"I am so nauseous," says Cindy.

"He makes you want to kill him with his arrogance," says Jackie.

"Bullets would be too good for him," says Cindy, who cannot watch anymore, and leaves the room.

They seem almost as angry at Sammy Gravano for ratting out the mob as for killing their loved ones. "It's like he's laughing at us," says Jackie, an energetic red-head with loose curls and a heavy Brooklyn accent. She came straight from work and is still wearing her green dental-assistant uniform. "The FBI wanted to get Gotti so bad because of the way he would always smirk at them. Well, that's how we feel about Sammy."

"I'm dickslecatic, so I became a mass murder," Laura sneers, mocking Gravano's pronunciation.

On and on it goes. Sawyer tells America all about how Gravano not only slaughtered the women's relatives but, in some cases, pretended to mourn. He even admits to knowing about Mafia plans to kill his wife's brother and not trying to stop them. In *Underboss*, he explains, "I didn't know his body would be chopped up afterwards."

Law-enforcement officials credit Gravano with starting a chain reaction of other high-level informants and breaking "the suffocating hold of the Mafia" in the city. But the women don't want to hear it. "None of that matters," says Jackie Colucci. "Because every single one of those positions will be filled, if they're not filled already. The government just wanted to get Gotti, and they didn't care what they had to do to make sure they got him."

DURING THE SECOND PART OF GRAVANO'S ABC interview, when Diane Sawyer asked Laura, Karen, Deena, and Cindy whether they are angry at the Mafia for the death of their fathers, all shook their heads in unison. "No," Laura answered, "we all hold Sammy Gravano responsible."

The U.S. Attorney's office considers that strange. "There is a legitimate concern when a suit is brought that only focuses on the person who cooperated with law enforcement, not any of the other people responsible for the crimes," says Andrew Weissmann, deputy chief of organized crime for the U.S. Attorney's office. "Especially where those other people were convicted." According to FBI tapes, it was Gotti who ordered the hit on Deena's father, Louie Milito. Two years earlier, Gotti had ordered a hit on Cindy's father, Robert "DiB" DiBernardo. The FBI recorded Gotti in an apartment above his social club in Little Italy saying, "I was in jail when I whacked him. I allowed it to happen."

But part of Gotti's defense was that Sammy was a lone cowboy, motivated by greed, pestering his boss for permission to kill, and making hits on his own. And from what the women know about Sammy, they have no trouble believing this. And, they say, they don't know John Gotti, and they have nothing to say about him. "This is about Sammy" is the constant refrain. "What our fathers and brothers did or did not do must be left at the door."

"Even if John Gotti were responsible for whacking my father, he's doing his time like a man," says Cindy DiBernardo. "He didn't go opening his big mouth to get out of it." In fact, Cindy thinks Gotti probably would have saved her father if he could have. "Gotti was in jail when my father was killed, and Sammy was spreading all kinds of lies. I truly believe that if John had been out on the street, my father would be alive today."

Whenever anyone says that Sammy the Bull's victims were just Mafia thugs who deserved what they got, the women and their supporters point to Shirley Shifrin and her murdered son, Alan Kaiser. The irony is that according to Gravano, he wasn't the one who shot Kaiser. The killer, Sammy says, was Deena's father, Louie Milito.

This is the story: In 1977, Kaiser was 16, a talented artist who had won a citywide contest; one of his paintings hung in the Brooklyn Museum. "I had bought him this white safari suit for his birthday," Shifrin remembers with a sad chuckle. "I bought it for him even though we really couldn't afford it, be-

Photograph by Robin Graubard/NYP/Globe.

cause he wouldn't stop talking about it."

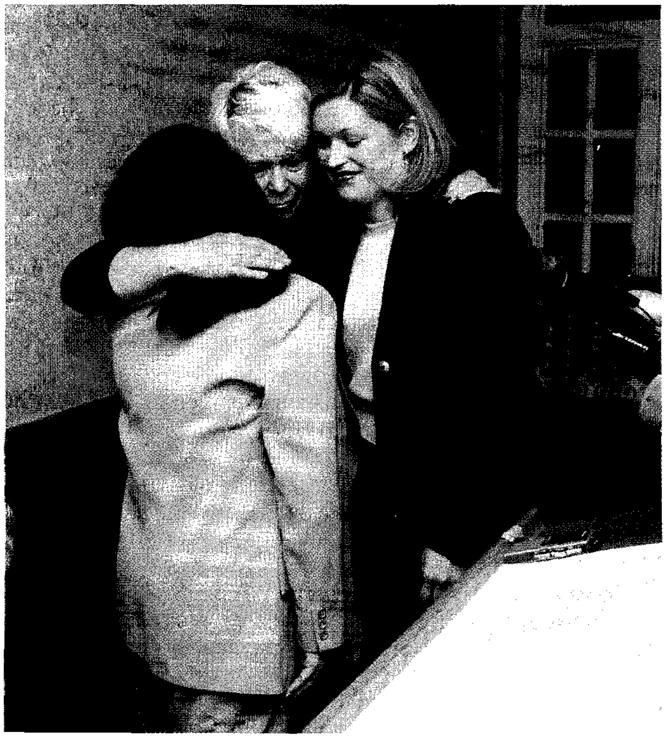
But Alan didn't get much of a chance to wear it. On August 5, a muggy summer night, he stayed out past curfew. It was about one in the morning when he stopped to talk to Aldo Candido, a 21-year-old guy he knew from the neighborhood. Sammy the Bull came driving up with Louie Milito, to get a little payback—or so he says in *Underboss.* To Gravano, Aldo Candido was "JoJo," one of the bikers who had roughed him up a few days earlier.

Candido took off running and Gravano, still hobbled from the beating he had gotten a few days before, fired a pistol from the car. Then Deena's father, Louie, started blasting away with a sawed-off shotgun. When Gravano saw Alan Kaiser coming toward the car, "so scared and confused, maybe stoned, that he don't where he is," Gravano called Milito's attention to the boy. And that's when, according to Gravano, Deena's father shot him once in the chest and finished him off with one to the head. When the police told Shirley how disfigured Alan's head was, she couldn't bring herself to go to the morgue to identify him.

But exactly who did the shooting must be "left at the door." Shirley Shifrin won't even mention Louie Milito's name because she doesn't want to hurt Deena. "She is in a lot of pain on so many levels," says Shirley, who now lives in the Poconos and stays in touch with the group mostly over the phone. "She was just a little girl when this happened. She couldn't have known anything. And who knows if Gravano's version is true?"

The fact that people take Sammy Gravano at his word infuriates the women. Says Deena: "Just because Sammy says it's true, that doesn't make it true. He is the most unreliable source for the truth."

"This is about Sammy" is the constant refrain. "What our fathers and brothers did or did not do must be left at the door."



NO HARD FEELINGS: SHIRLEY SHIFRIN, CENTER, HUGS DEENA MILITO, LEFT, WHOSE FATHER IS BELIEVED TO HAVE KILLED SHIFRIN'S SON.

Rosanne Massa, who is among the most willing to talk about her family's involvement with the Mafia (and will even admit to being angry at her brother for "not having the strength to get out of the life"), agrees. "It is not difficult to leave this at the door, because we don't know what's true and what's not. We weren't there."

Shirley's daughter, Joi Faraci, 39, who lives in Bensonhurst, has not participated in the group because she objects to the "at-the-door policy." "It is unrealistic not to talk about this. I mean, face facts: Why would Sammy lie? He even says [in *Underboss*] that he would have done it himself if he was able. I was in the bathroom throwing up right after I read how my brother was killed. And I blame Louie Milito and Sammy Gravano. I certainly don't blame his daughter, but she is in some heavy, heavy denial. Most of those women are."

According to the U.S. Attorney's office, which prosecuted Gotti's case, pretty much all of what Sammy confessed to was corroborated by other evidence. Peter Maas says he is confident that Gravano's story matches the facts. "It wasn't Sammy who shot Alan Kaiser," he says. "I went and looked at the investigative reports—and the boy was killed just as Sammy described. And I know that Sammy was in no shape to do it himself. He had been in the hospital that day and had broken his ankle. I also looked at those hospital records, and everything checked out."

"Of course, that doesn't exonerate Sammy," Maas goes on. "I am not trying to sugarcoat anything. I am just stating the facts. With the exception of that boy, all the other victims were mob-connected. I sympathize with these women. It is unfortunate that their fathers, husbands, brothers, whatever, chose the lives they did."

It's much more than unfortunate; it can be excruciating, according to Dr. Jesse Viner, a psychiatrist at Chicago's Institute for Psychoanalysis who has worked with families of many kinds of powerful leaders, including some in organized crime. "It is very difficult for the children, especially daughters, to accept who their fathers were," says Viner. "It means having to reconcile their idealized notions of their fathers with extremely harsh realities. Such fathers are often very seductive—not sexually but paternally, by being doting, kind, and benevolent. For a daughter, the process of trying to reconcile the father who is loving with the father who is a criminal causes tremendous anxiety. That's why denial is such a common thread with many of these daughters."

All of this corresponds with the stories told by the daughters of Gravano's victims. They all describe very close and affectionate relationships with their fathers. "I talked to my father twice, sometimes three times a day," says Deena Milito. "He would call me every morning and wake me up for my first class when I was in college." For Karen and Laura, "our family life revolved around our father." Even after their father had separated from their mother, Karen says, he would still come to the house almost every evening. Their mother would make him dinner "and we would all eat together."

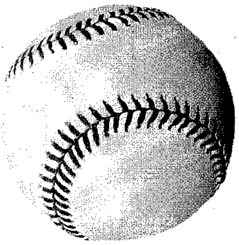
"Most of the time," Dr. Viner goes on, "Mafia daughters don't know much about what their fathers do outside the home. Later on, they often have to face their father's public notoriety because of reports in the media. Sometimes they'll rationalize their father's behavior by saying, 'It was the world he was in, so he had to do certain things.' And sometimes they'll just totally ignore it."

Joi Faraci, Alan Kaiser's sister, cannot tolerate such selective memories. "I certainly understand that they did not know about what their fathers did when they were growing up," she says. "But aren't they old enough now to learn?" ■

Photgraph by Helayne Seidman.

Photograph by David Barry.

BABY BOMBERS



ON STATEN ISLAND, HARD BY THE SEA, THE BOYS OF SUMMER PLAY BASEBALL WITH PASSION. BY CHRIS SMITH

JOE D. ADJUSTS HIS YANKEES hat, pulling the bill low to block the late-afternoon sunlight. It's easy to see why Joe D. is a star. Effortlessly, he's in perfect position—coiled but relaxed, hands rising together, left foot shading in front of the right—as the baseball tumbles through the cool spring air toward him. In one smooth motion, Joe D. catches the ball and transfers it from leather glove to bare hand, his right shoulder snapping forward to propel the throw, strong and crisp and true.

The Bronx, 1947?

No.

Staten Island, 1997. This all-star is Joe DiMicelli. He is 12 years old.

COMPARISONS WITH THE FABLED YANKEES dynasty aren't quite as long a stretch as decades and geography might suggest. The program in which Joe D. plays, called the South Shore Little League, has won six of the past twelve New York State championships, and South Shore reached the Little League World Series in 1985 and 1991. Other teams avoid South Shore, afraid they'll be "mercied"—that is, forced to end a game early because they're losing by ten or more runs.

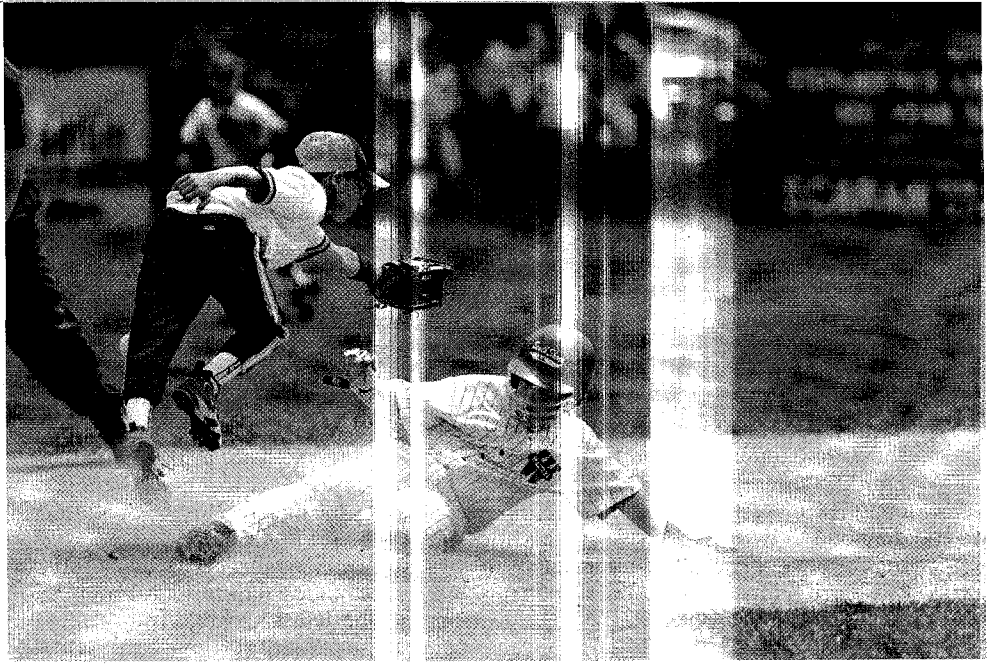
Beyond wins and losses, though, what connects DiMaggio to DiMicelli is a feeling: baseball passion. In a time when soccer moms are the hottest political commodity, South Shore is a place where kids talk baseball through the winter. Has TV made Michael Jordan and Tiger Woods the coolest sports heroes? Maybe in the rest of the world; in this corner of Staten Island, 9-year-old Michael Zaccariello says his favorite athlete is Babe Ruth. "He used to hit home runs," says Michael, a five-foot-tall outfielder. "I'd see him on the History Channel."

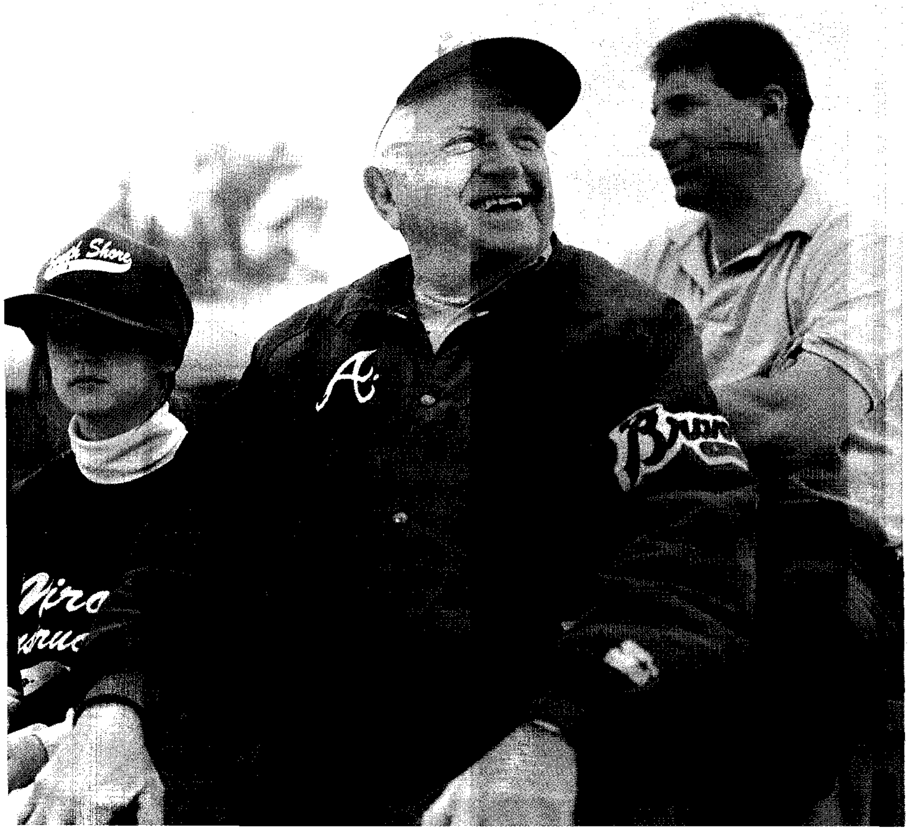
There's an aggressive timelessness to South Shore, a sense that it's clinging to an airbrushed New York of the fifties. This is a neighborhood where the faces are overwhelmingly white, boys are named Sal or Vinnie or Sonny, and the American Legion post is a major social center. Michael Zaccariello's father, who played Little League on Staten Island not so long ago, now coaches his son. The only detail messing up the nostalgic scene is the sound: the chilly *plink* of aluminum when ball meets bat.

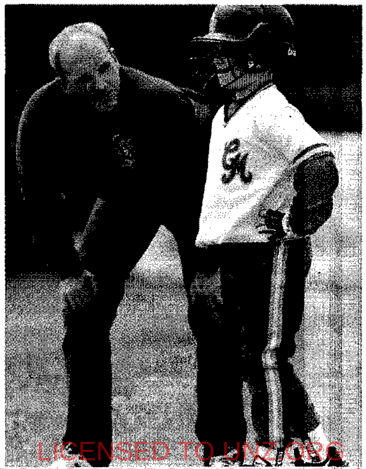
LIKE MANY GREAT IDEAS, THE SOUTH SHORE Little League was born in a bar. Tom Tolino was a machinist for the Coast Guard who worshiped Willie Mays—and this being 1954, Tolino could ride the D train up to the Polo Grounds and actually see Mays glide through center field for the hometown Giants. Tolino didn't have any children of his own at this point, but plenty of his buddies did, and one night in a joint called the Aquehonga they decided

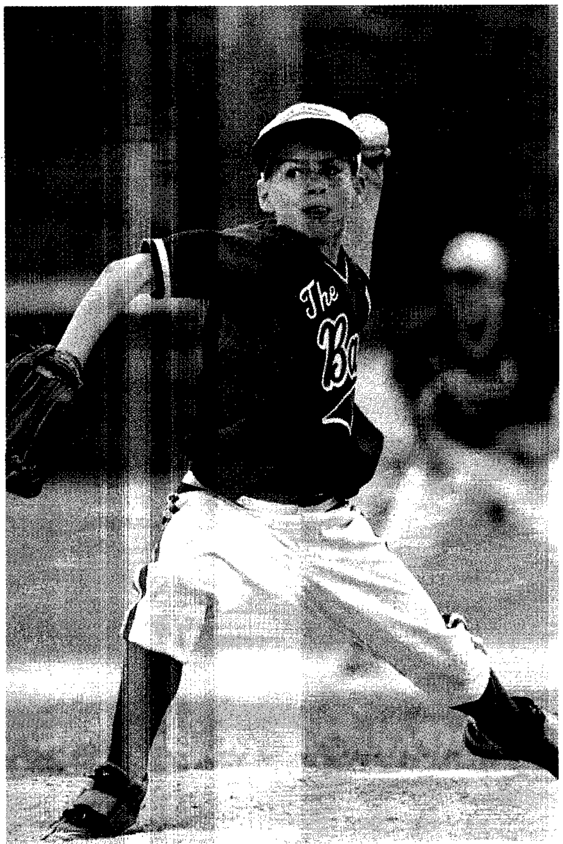
Diamonds are a boy's best friend: Clockwise from top left, Joe DiMicelli; Capsule Motors vs. Walter's team; the North Berry players; pitcher Frank Muirhead; Chris Molloy and dad; a senior minors catcher; Tom Tolino and his granddaughter Danielle.

PHOTOGRAPHED BY PETE KUHNS
FOR NEW YORK









their remote, rural district of Staten Island needed a Little League chapter.

"We had 180 kids the first summer," Tolino remembers. "We thought we'd play a few games, have some fun. No way could I envision something like this."

Now he's 76 and grandfather to an empire. Tolino stands in South Shore's cinder-block clubhouse, amid four dozen gleaming gold trophies and a stockpile of championship banners. Across the river, fathers search hard to find unoccupied patches of parched Central Park dirt to play catch with their sons. Here, on land leased from the city, South Shore volunteers have built a complex of seven immaculate baseball diamonds—two of them with lights for night games—where the action begins in late April with a festive parade and continues, seven days a week, through July, with 1,000 boys playing hardball and 200 girls swatting softballs.

Bleacher boys: The North Berry players.

When Tolino and his partners cleared land along Hylan Boulevard for South Shore's four newest fields, the league didn't have to worry about foul balls landing in neighbors' yards. There were no neighbors. The league is located as far south as you can go in the five boroughs without swimming, and there's still plenty of open space, much of it legally protected wetland.

But a loud chorus of hammers and saws keeps expanding Tottenville, the nearest neighborhood. Young families, refugees from Brooklyn and the Bronx, pile into palatial two-car-garage homes as soon as the concrete dries. Some new residents across the street from South Shore's showcase diamond, completed in 1995, grumble that the ballfield lights shine too late into the night.

The population boom has given South Shore raw material and fueled resentment in Staten Island's seven other Little Leagues. "They're trying to cut down our boundaries," Tolino says. "But it ain't just numbers, why we win. For every good ballplayer, we have a lot of poor players who are just having fun."

Boys and girls enroll at the age of 6, when they hit squishy "safety" baseballs off tees. At 7, they're swinging at balls pitched by coaches. In other Little Leagues, it's common for girls to continue playing hardball, but South Shore becomes almost exclusively male when its players turn 8. "A couple of times, some of them girls want to stay with baseball," Tolino says. "They have that right. But the majority go with the girls' softball"—in which South Shore is also a power, having won the last two Staten Island championships.

As 9-year-olds, players enter into a February draft that divvies up talent for "junior minor" and "senior minor" leagues; a handful of the most baseball-precocious 9-year-olds joins the elite "major league," composed primarily of 10-, 11-, and 12-year-olds. "These other leagues won't start 'em in the majors till they're 10," Tolino says. "They keep turning over kids, and you never really get the product. We don't expect 9's to hit. As long as he learns to catch and throw, that's the basics. It's a big head start; they have that much more confidence by the time they're 10. Confidence is everything with these kids."

The twelve major-league teams practice three hours a day through March, using all the latest gadgets, from robotic pitching machines to floppy, pocketless rubber catching pads that force players to use both hands to grab fly balls. The regular season features three games each week, plus two or three practices. In June, all-star teams are culled for state and national tournaments, which run through August. There's even a seven-week fall schedule for the truly devoted.

The discipline extends to players' parents, who pay $100 to enroll a child (with exceptions for need), then are required to work ten hours during the season, raking the infield or selling French fries during games (parents can buy out their work obligation for $110). Most would happily be on hand anyway; the South Shore parking lot looks like an ad for sport-utility vehicles, crammed at all hours with Grand Cherokees, Suburbans, and Explorers. "From our concession stands, we net between 40 and 50 grand," Tolino says. "But we couldn't do all this without donations. Construction companies don't charge us for putting up dugouts. That kind of thing has helped out a lot." Local businesses also kick in money as team sponsors.

South Shore also benefits enormously from a stable corps of coaches. "When I first got here, there weren't any coaching vacancies, 'cause the guys don't leave," says Ben Colon, whose son played on the 1991 World Series team under a coach who'd been involved for 24 years. "They stick around after their own kid leaves." So tiny shortstops learn the double-play pivot from unusually knowledgeable tutors.

Colon, 48, manages Walter's Service Station, often one of the league's better clubs. He spent 22 years in the NYPD, mostly as a South Bronx detective. South Shore is the league that civil-service pensions built: Retired cops, firemen, and bus drivers, still youthful enough to hurl hours of batting practice, hold key jobs throughout the organization.

Three of South Shore's alumni are in the pro minor leagues, including pitcher Jason Marquis, who recently signed a $600,000 deal with the Atlanta Braves. "We know most kids aren't going that far," says Bill Panzella, 52, another ex-cop who's been president, vice-president, and a coach of South Shore since 1975, when his sons played. "But if they take some kind of discipline and sportsmanship out of playing Little League, that's a good thing."

The league, of course, has its share of loudmouthed fans and coaches, and some parents wonder whether it's too intense. "Sometimes I feel that way," says Marguerite Milazzo, 42. "Especially when my son comes home with his eyes filled with tears because the coach yelled. But it's never enough to discourage him. He always wants to go back and hit a home run."

Her son, Michael, 12, ambles over, wearing a YANKEES WORLD CHAMPS 1996 souvenir T-shirt. From his shoulder dangles a long black equipment bag, making Michael look like a miniature gunslinger. His team just got whipped in a practice game. "Ah, I didn't play so good," Michael says, staring at the dirt, where he's tracing crisscrossing lines with his Nike spikes. Then he looks up and smiles. "But we get to play again tomorrow." ■

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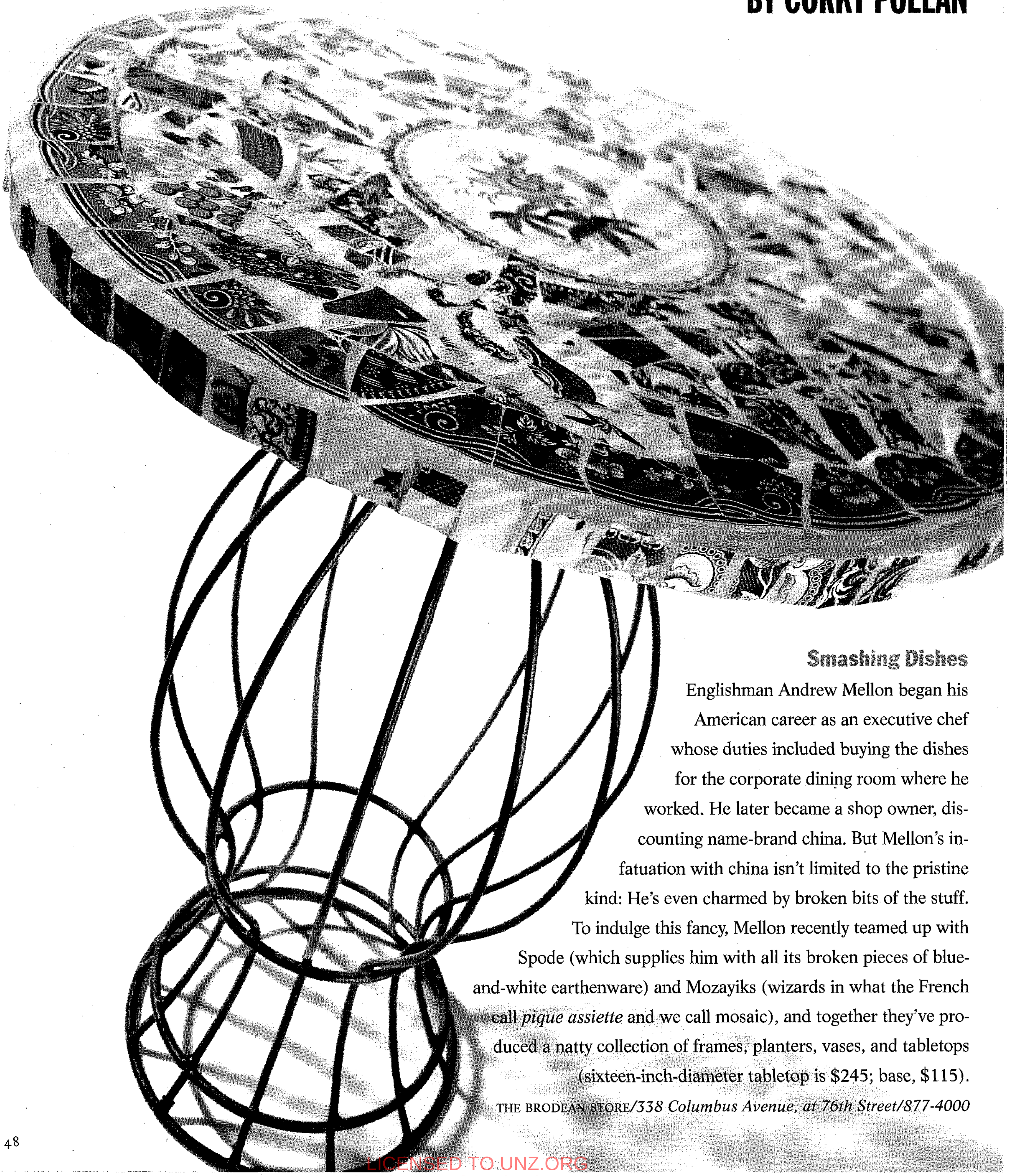
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN



Smashing Dishes

Englishman Andrew Mellon began his American career as an executive chef whose duties included buying the dishes for the corporate dining room where he worked. He later became a shop owner, discounting name-brand china. But Mellon's infatuation with china isn't limited to the pristine kind: He's even charmed by broken bits of the stuff. To indulge this fancy, Mellon recently teamed up with Spode (which supplies him with all its broken pieces of blue-and-white earthenware) and Mozayiks (wizards in what the French call *pique assiette* and we call mosaic), and together they've produced a natty collection of frames, planters, vases, and tabletops (sixteen-inch-diameter tabletop is $245; base, $115).

THE BRODEAN STORE/*338 Columbus Avenue, at 76th Street/877-4000*

Magnetic Personality

Michelle Pfeiffer wears Takumi; so do Steven Spielberg and Penny Marshall. But it's not just the cool-looking frames that make Takumi special. Tiny magnets—not those awkward-to-maneuver metal clips that scratch the glass and rarely snap on properly—secure the sunglasses onto the prescription frames. An additional plus: Many of the sunglasses fold and can be stashed in the skinniest pocket. They're the bright idea of Ira Lerner, a former fashion photographer, art director, and ad-agency owner ($350 to $400).

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MORGENTHAL FREDERICS/*685 Madison Avenue, near 62nd Street/838-3090, and 944 Madison Avenue, near 74th Street/744-9444*
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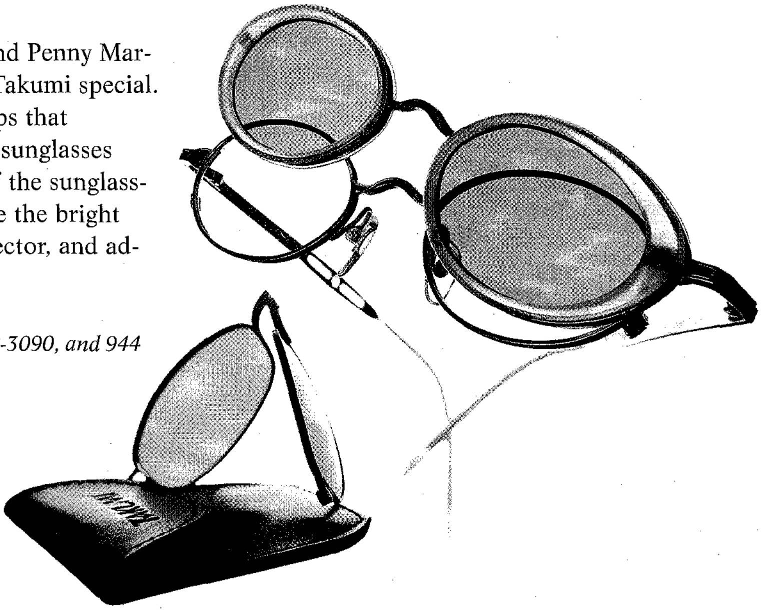
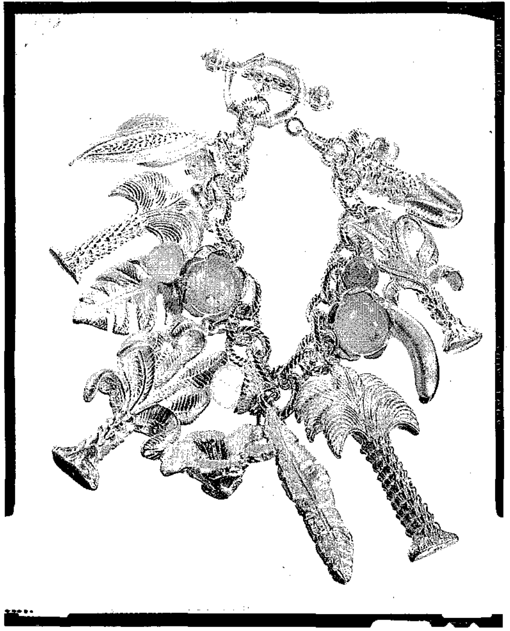




Natural Charm

The last time we met up with Mish Tworkowski, he was cataloguing nineteenth-century drapery tassels and Louis XVI ormolu mounts for Sotheby's, then morphing them into gold-plated ear clips and bracelets. Tworkowski has since moved out-of-doors—sort of—to the Enid A. Haupt Conservatory. He's been commissioned by the New York Botanical Garden to design a line of jewelry to celebrate the reopening of this crystal palace, and among his creations is this swank sterling-silver, rose-quartz, and aventurine charm bracelet. Dangling from its links are palm trees, aloes, and tiny replicas of the conservatory's dome ($485; about 10 percent of the proceeds benefits the New York Botanical Garden).

MISH NEW YORK/*22 East 72nd Street/Third floor/734-3500*

Backseat Diners

You know the scenario: The kids are brawling over Beanie Babies in the backseat, so for a little peace and quiet you pull up to the nearest McDonald's takeout window. Now you've solved one problem but created a messier one: ketchup dribbling down shirt fronts, fries all over the car floor, sticky soda on the car seat. The good news is that Blue Ridge of North Carolina has dreamed up a neat way of dealing with the often-calamitous union of kids, food, and cars. Their SafeMeal, a combination vinyl bib and rigid tray, has a built-in cup holder for drinks, side pockets to hold fries, center pockets for ketchup and utensils, and a middle pocket to catch the crumbs ($15).

E.A.T. GIFTS/*1062 Madison Avenue, near 80th Street/ 861-2544*

DANY LEVY

Simply Put

Things look better when they're on sale—but this week's **minimalist wares**, *like MoMA's* **turbo tchotchkes** *and Behrle's sleek clothing, didn't even need the help.*

CARLA DAWN BEHRLE'S fledgling shop on Franklin Street is a trove of very cool leather clothing—Veruca Salt wore Behrle's designs on its world tour. Both her ready-to-wear merch and her custom orders are now on sale: leather pants, were $495, now $396; suede wrap dress, was $325, now $260; suede halter, was $112, now $89.60. *Behrle, 89 Franklin St. (334-5522); A.E., M.C., V.; Tues.–Sat. 12–7 (Sun. in June 12–6); 6/1–6/30.*

Seeking hides: For that ever-elusive pair of leather pants that actually fit, try either the ready-made or custom designs at Behrle's TriBeCa shop.

Folk Lure

THE AMERICAN FOLK ART gallery, a West Village shop crammed with farmhouse furniture, folk art, and quilts, is having a sale: Sheraton sideboard, was $2,950, now $1,950; step-back cupboard, was $1,200, now $900; pie safe, was $1,500, now $1,200. *American Folk Art Gallery, 374 Bleecker St. (366-6566); A.E., M.C., V.; Mon.–Sat. 12–7, Sun. 12–6; 6/1–6/30.*

Honey, I Shot the Kids

NINA DRAPACZ, A PHOTOGRAPHER WHO worked under Richard Avedon, is offering a mini-package for Fathers' Day. A portrait sitting (which includes one eight-by-ten and two five-by-seven enlargements) is $225. *Nina Drapacz (772-7814); 5/26–6/30.*

Café Clutches

COUTURE CAFE'S VIBE IS LOW-KEY, BUT THE showroom feeds shops chichi enough to get miffed at the thought of our mentioning their names. The sample sale has: Sarah Soss straw hat, retail $250, here $95; George Le Cody halter top, retail $110, here $35; sterling-silver necklace, retail $125, here $45. *Couture Cafe, 431 Fifth Ave., near 38th St., fifth floor (213-4353); checks accepted; Tues.–Wed. 10–6, Thurs. 10–7, Fri. 10–4; 5/27–6/30.*

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

Bis Buzz

BIS COLLECTIONS, THE NEWEST DARLING OF the consignment-shop world, is housed in a mansion around the corner from E.A.T. and agnès b. The store is filled with upscale castoffs, such as: Hermès scarf, retail $275, here $100; Ferragamo cardigan, retail $350, here $135. *Bis Collections, 24 E. 81st St. (396-2760); M.C., V.; Mon.–Fri. 11–7, Sat. 11–6, Sun. noon–5.*

Yo MoMA

THE MOMA DESIGN STORE, ONE OF OUR FAVORITE resources for grown-up toys, is cleaning out its warehouse: Stainless-steel carving set, was $160, now $95.95; Andy Warhol dominoes, were $56, now $34.95. Selected items at the museum's bookstore across the street are on sale as well. *MOMA Bookstore, 11 W. 53rd St.; (708-9700); Sat.–Wed. 11–6:30, Thurs.–Fri. 11–9; MOMA Design Store, 44 W. 53rd St. (767-1050); Mon.–Wed. and Sat. 10–6, Thurs.–Fri. 11–8, Sun. 11–6; A.E., M.C., V.; 5/29–6/1, members' preview 5/28, 6–8.*

Say Cheese

THE ELVES OVER AT FAIRWAY have begun making fresh mozzarella—and to celebrate the accomplishment, the Upper West Side culinary mecca is discounting selected cheeses: Brie, was $4.99 a pound, now $3.99; Jarlsberg, was $3.89 a pound, now $2.99; Parmigiano-Reggiano, was $10.99 a pound, now $8.99. Also, *The Cheese Primer* by Steven Jenkins, was $16.95, now $11.95. *Fairway, 2127 Broadway, near 74th St. (595-1888); M.C., V., and checks; daily 7–midnight; 5/26–7/20.*

Boss Around

THERE ARE FEW PLACES THAT WILL HAND over an Ungaro suit for $299, but here's one: Gilcrest Clothes runs a sale with suits by Hugo Boss, Zegna, and others priced $299–$599 (were $499–$799); tuxedos are $279–$499 (were $369–$699). *Gilcrest Clothes, 900 Broadway, near 19th St. (254-8933); A.E., M.C., V., and checks; Mon.–Fri. 7:30–5:30; Sat. 8:30–5:30, Sun. 9–5; 5/31–6/29.*

A Rose Is a Rose Is a Rose

MÉLONIE'S SHOP IS FILLED WITH DRIED FLORAL arrangements (the frilly kind Martha Stewart wants us to make ourselves). The store's moving, so centerpieces, usually $150–$600, are $75–$300; topiaries, usually $645, are $400. *Mélonie, 160 E. 56th St. (935-4343); cash only; Mon.–Sat. 10–6; 5/26–6/2.*

Tidy Time

DORIT BAXTER IS OFFERING A LITTLE TIDY-yourself-up package for summer: waxing (both leg and bikini), facial (which allegedly helps maintain a tan), and salt manicure-pedicure scrub is $99 (normally $159). *Dorit Baxter, 47 W. 57th St. (371-4542); A.E., M.C., V., and checks; Mon.–Sat. 9–8; 6/2–7/15.* ■

Photograph by Jason Schmidt.

DAVID DENBY

Dinosaur Egg

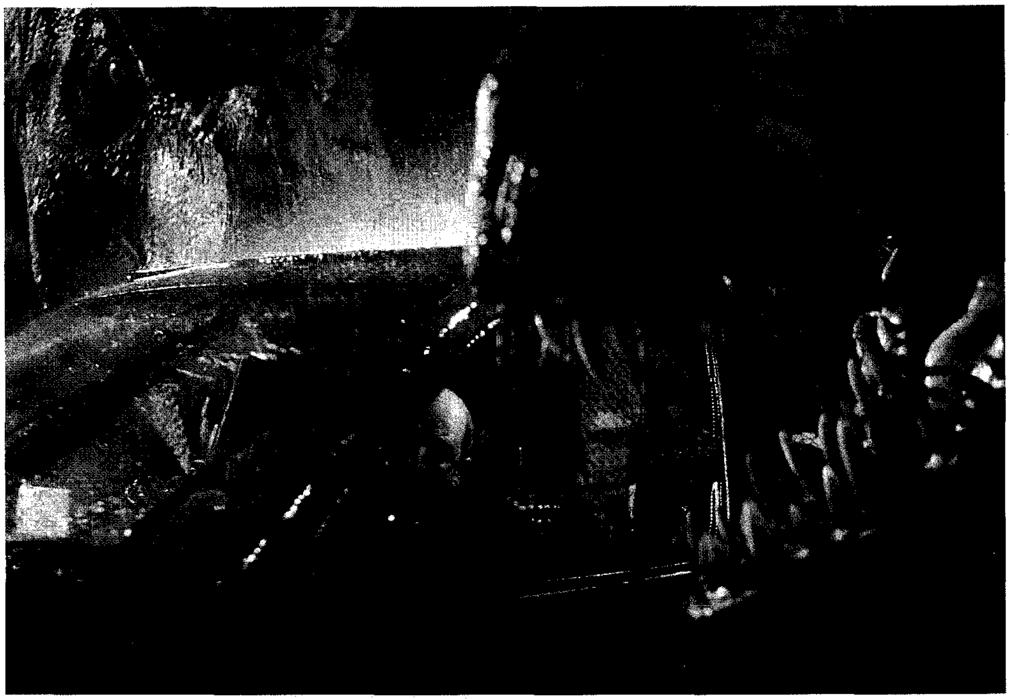
Steven Spielberg's sequel to 'Jurassic Park' has the requisite bone-munching violence, but there's no heart in 'The Lost World,' or any sense of awe.

The Lost World—STEVEN SPIELBERG'S SEQUEL TO *Jurassic Park*—is rather dispiriting. The adventure sequences certainly have spectacular energy and panache; no other director could match them. But the heart has gone out of the material—the awe, the giddy sense of curiosity and fear, the overwhelming violence and startling power. This movie is exciting but impersonal. I didn't much care about anyone in it, and I was indifferent to how it came out. At the beginning, Dr. Ian Malcolm (Jeff Goldblum), the chaos theorist who so correctly predicted the disasters in *Jurassic Park,* journeys to a second, hitherto secret island, also near Costa Rica, where the dinosaurs for the original park were bred. A hurricane has destroyed the facilities at the secret island, but some of the animals have survived in the wild. The visionary but irresponsible entrepreneur John Hammond (Richard Attenborough), now elderly and ill, sends Malcolm to the island with a team to record the wonders for posterity, and Malcolm, who knows how terrifying the dinosaurs are, agrees to go for one reason only—his paleontologist girlfriend, the headstrong Dr. Sarah Harding (Julianne Moore), is already there, on the loose. What Hammond doesn't know is that his snooty nephew (Arliss Howard), who has taken over Hammond's company, has sent another, larger team to capture some of the fangy beasts and take them back to a stadium in San Diego.

Now, it seems thoroughly unbelievable that any of these people would go near the creatures that hunted men and women so devastatingly in *Jurassic Park.* In particular, Sarah Harding seems infuriatingly dense, and though Julianne Moore may be a great actress, she is bizarrely miscast here and comes off goggle-eyed, disconnected, and entirely humorless. Sarah and an animal-rights-activist-photographer (Vince Vaughn) carry a wounded baby *T. Rex* back to the team's trailer—perhaps the stupidest act in the history of the movies—provoking Mommy- and Daddy-saurus to come looking. The sequence that follows, with the animals pushing the trailer over a cliff as the humans hang on inside, is one of Spielberg's most physically inventive, but it's just spectacle and nothing else. The high-minded attempt to save these particular animals seems almost dotty. If it were treated as dotty, that would be fine, but the movie lays on a glaze of sanctimoniousness in between the horrifying sequences. Spielberg and screenwriter David Koepp seem both timid and exploitative, afraid to offend the animal-rights movement even while using animals to rip humans to shreds.

The action of *Jurassic Park* was an example of what Jeff Goldblum called chaos, or the tendency of large systems to go haywire. That movie had a strong, simple idea—the madness of using technology to control nature. But *The Lost World* has no idea at all. The two teams on the island, one sent to preserve the animals, the other to exploit them, join forces and flee from the aroused dinosaurs; the movie becomes a simple chase and hunt, with characters we don't care about moving through the night and getting lost and then picked off in jungles or fields. There are pesky new creatures, the squeaking little *Compsognathi,* which hunt in packs and nip people to death. And the velociraptors turn up and maim with their usual malicious skill, though they are less entertaining out in the open than in the enclosed space of *Jurassic Park's* kitchen, where they slid along polished counters and batted the pots and pans.

In an homage to *King Kong,* a giant *T. Rex,* shipped back to San Diego, breaks loose and terrorizes the swimming pools and shopping districts of America's most placid city. The San Diego scenes are almost witty, but by this time, *The Lost* *(continued on page 53)*



Jaws III? **Systems specialist Eddie Carr (Richard Schiff) looks like lunch in *The Lost World,* Steven Spielberg's follow-up to *Jurassic Park.***

Photograph by David James/Universal Pictures.

THEATER **JOHN SIMON**

Unholy Writ

Disney's version of the King David story is a historically dubious piece of doggerel; David Margulies's 'Collected Stories' treats literature literately.

THE FOLKS AT DISNEY HAVE GORGEOUSLY REstored the New Amsterdam Theatre to all its former Art Nouveau glory. Even if, like me, you are not partial to such overweening froufrou, you must be stunned by the period opulence of the house, the imposing dimensions of the stage, and the sense of festiveness so few of our theaters can induce. But the show, the show! Alan Menken and Tim Rice's **King David** may well be the worst musical ever perpetrated. And this not only because we're getting, by way of foretaste, a mere semi-staged version; a full production, believe me, would be fully as unforgivable.

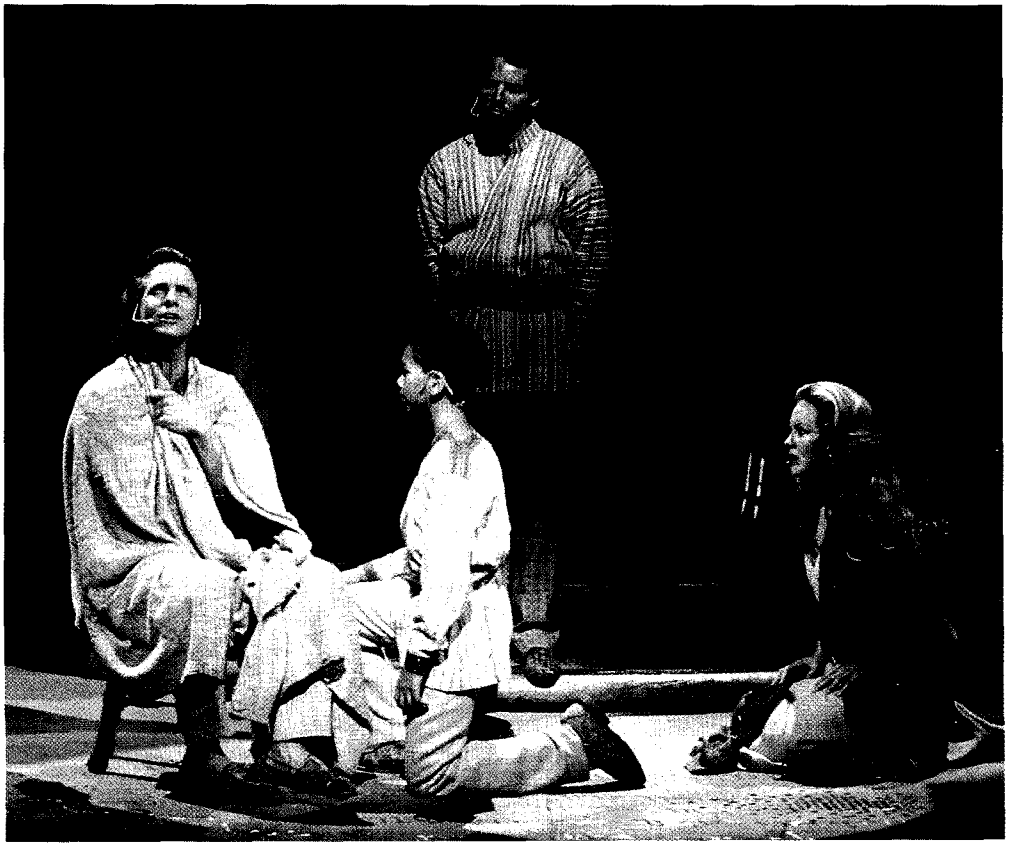
But is it even a musical, this through-composed, longwinded, relentless piece of nonmusic set to dismal doggerel lyrics that tautologizes itself into 165 minutes of deafening monotony? No, it's a new genre, a horrortorio, which, except for some giggle-eliciting ludicrousness, sank me into a state of abject apathy. The era of the tuneless musical began with *Man of La Mancha,* wherein you could still detect vestiges of melody. But melody has been conclusively uprooted from *King David,* which mistakes two and three-quarter hours of loud and louder for music. Actually, there are a few minutes of soft playing, too (although electronically enhanced softness creates its own problems), but only to allow the rabidly amplified overexertions of soloists, chorus, and orchestra to blast you out of your seat and skin all the better.

If the words and music have any distinction, it is only that of marathon repetition. Never before have such tuneless music and toneless words been reprised so fanatically, as if every banality were a mantra. Thus the biblical "Saul has slain his thousands, / And David his ten thousands" is reiterated often enough, given a seating capacity of 1,814 and a mini-run of nine performances, for Menken and Rice to slay at least their first 16,326. But matters worsen when it is Rice's language that benefits from echolalia: Someone should count the repeats of "I'm taking it as it comes, / And watching it as it goes." If only it did!

Two things ensure disaster. First, that Samuel I and II, on which the show is based, has the nature of a loose-limbed, logorrheic chronicle full of epic battle scenes and long conversations with God, elements that don't translate readily to the stage. Second, both aurally and visually, the show tries to weld biblical and modern times into an amalgam that refuses to jell: bad enough in costuming and deportment, but especially gross when snippets of the noble King James text are cast adrift on the Sargasso Sea of Rice's prosaic verse. The set and costume designers can't be blamed—although David Agress's aggressively sports-stadium-style lighting deserves dishonorable mention.

There is nothing much the director, Mike Ockrent, could do for or against this calamity, and I extend my condolences to such deserving performers as Marcus Lovett, Alice Ripley, Stephen Bogardus, Peter Samuel, Martin Vidnovic, Judy Kuhn, and Anthony Galde. But no sympathy for Roger Bart's obnoxiously sung and acted Jonathan, and Bill Nolte's unhappily miscast and misdirected Goliath, whereby a giant of six menacing cubits is reduced to a jocular three or four. As for the

Royal Pain: The cast of *King David.*



Photograph by Joan Marcus.

story of David, the diminishment can be measured only in miles.

One further piquant detail: Almost all the Jews on view are blond, Bathsheba the blondest of all. Her son, Solomon, however, is black. I rushed home to put on one of my several CD versions of Honegger's magnificent *Le Roi David*, and let it obliterate the memory of *King David*.

ONCE UPON A TIME, A FELLOW CRITIC DUBBED my dictum about adapting novels into plays (not movies) Simon's Law: If it is worth doing, it can't be done; if it can be done, it wasn't worth doing. There are, of course, exceptions to every rule, but Elizabeth Egloff's **The Devils,** "inspired by Dostoyevsky's novel," doesn't strike me as one of them. Especially since this huge, sprawling, maniacal novel does not take kindly to what I can only call kaleidoscopization: short, quickly shifting scenes unable to sink in. True, no less a man than Albert Camus tried the very same thing in 1957 as *Les Possédés*, and where did it get him? Of course, his version was merely adapted from, not inspired by Dostoyevsky, but even so.

Well, the New York Theatre Workshop, encouraged by their windfall from another adaptation, *Rent*, must have felt that this work about a conspiracy against the Czar was equally daring and deserving, and equally surefire, as that landmark musical. So they didn't even demur when Miss Egloff reduced what in Camus were 23 characters to a mere 15. Yet they should have been mindful of other great comic strips thriving on the multiplicity of their oddball characters. On the other hand, they did their damnedest to make each scene of *The Devils* rush by like a weekly installment of *Flash Gordon* or *The Flintstones*.

The three acts last, I gather, more than an hour apiece, though I myself was inspired by Miss Egloff to vamoose after just one of them. All honor to Douglas Stein's scenery, which turns the wide stage into a reasonable facsimile of Cinemascope, and the direction of Garland Wright, which keeps things hopping and doubtless makes the hours fly by like minutes.

Most of the actors were easily up to the standards of, say, a repertory theater in Novosibirsk. I had a serious quarrel only with Denis O'Hare as Peter Verkhovensky, who seemed to think that they were already parodying Method acting in Czarist Russia.

THE CONFLICT BETWEEN THE ESTABLISHED artist and the adulatory fan who becomes a protégé, disciple, colleague, and friend—and finally threatening rival—is one of those great topics that have fascinated us at least since Paul Bourget's *The Disciple* (1889) through Joe Mankiewicz's movie *All About Eve* (1950) to our time. It resurfaces in Donald Margulies's provocative new play, **Collected Stories,** which confronts the prominent short-story writer Ruth Steiner with her student turned confidante turned competitor Lisa Morrison. What is new here is that the women are teacher and student both in academia and in life, that they come from different social milieus, and that, for her first novel, Lisa has also cannibalized Ruth's experiences, to wit her youthful, shattering affair with the poet Delmore Schwartz.

As always, Margulies is literate, intellectually stimulating, and able to create characters of both dramatic and human interest. And he sustains this interest through six scenes covering six years that only briefly leave Ruth's cozily messy, book-infested Greenwich Village apartment. Here two worlds clash in age-old, ecumenical dueling, led up to by great mutual emotional investment, and all the more bitter for it.

Good as it is, the play is slightly marred by a rather heavy-handed beginning, overemphasizing the adoring and panicky Lisa's clumsiness and its toll on her tutor, role model, and worshiped heroine. Also by a somewhat blatant ending in which life too obviously imitates art (one of Ruth's stories), and things turn too melodramatic by half—well, by a quarter, anyway. But most of the time Margulies's ideas and language hold our attention and earn our respect.

Lisa Peterson has directed efficiently and inventively, though she allows Debra Messing at first to exaggerate a reverential grad student into an awestruck freshman. In later scenes, however, the actress does a fine, incisive job, and some of her mannerisms, clearly put on for the sake of the role, are shrewdly perceptive.

Many years ago, the charming minor writer Niccolò Tucci invited me over for lunch. He cooked up an amazingly gross quantity of inferior pasta and proceeded to lecture me on what a great critic I could be but for one horrendous blind spot: not appreciating the acting of his daughter Maria. Well, Niccolò, wherever you are, I hope you see this: Maria Tucci, who has steadily improved over the years, gives here a capital performance as Steiner. Looking (intentionally?) like a frowsy Renata Adler, the actress runs through the widest emotional range with masterly calibration. If for no other reason—and there are many others—*Collected Stories* is worth seeing for her cannily modulated performance.

Thomas Lynch has designed a very convincing bookworm's haven, which Kenneth Posner supplies with the parsimonious daylight of brownstones. Jess Goldstein's costumes are unobtrusively appropriate, completing the unmistakably characteristic Village atmosphere. A good play.

Denby *continued from page 51*

World has become decadent—an example of extravagant spectacle for its own sake. Again and again, characters who seem important fade away with no explanation. *The Lost World* hasn't quite been pulled together. It's a visually exhilarating movie, but in all the other ways that matter, it's inert.

IN **Night Falls on Manhattan,** WHICH IS SIDNEY Lumet's twenty-ninth movie set in New York, the Manhattan D.A. (Ron Leibman) stands on a desk and harangues his staff with lurid profanities. The sequence is entertaining, but one's pleasure in it just barely survives the realizations that (a) Leibman's "shocking" language is an awfully easy way of getting laughs, and (b) almost everyone talks this way in Lumet films. The D.A. is a caricature of urban Jewish overbearingness, brimming with knowing ethnic insults, intrusive presumptions about everyone and everything, an enjoyment of bluster for its own sake.

The movie also sets up its moral conflicts in ways that are familiar. A veteran Queens cop (Ian Holm) gets shot three times when attempting to arrest a notorious Harlem drug dealer. The dealer, who has been paying off cops for years, surrenders himself to a William Kunstler–type liberal lawyer (Richard Dreyfuss), and the case goes to trial. The D.A. wants to improve his own chances for re-election, so he seizes on the wounded cop's son (Andy Garcia), a young prosecutor, to try the case. The trial and its aftermath sorely test the idealism of the young prosecutor, whose own father may be involved in corruption.

MOVIES

Is moral behavior in public office possible, or even desirable? Does compromise necessarily destroy the compromiser? The movie wrestles with these familiar Lumet themes, but what it's really about is Lumet's fantasy of New York—a city endlessly loud and confrontational. The noise level! Characters suddenly begin shouting in close-up. Running up and down a long table, collapsing on a couch, Leibman uses the D.A.'s office space as if it were a stage set that had to be brought to life. Lumet works for intense emotion, and that's why he may not notice or care that except for Richard Dreyfuss, everyone in the movie is miscast—that neither Andy Garcia nor the excellent British actor Ian Holm seem like Queens Irish, and that Lena Olin, suppressing her accent as a lawyer who falls in love with Andy Garcia, doesn't seem like much of anyone. *Night Falls on Manhattan* is never dull, and there are some touching moments, but I wish it had been done with more precision, more quiet observation, and more taste. You would think that no one lived in this city but screamers and the morally anguished.

ART **MARK STEVENS**

Cultural Revolution

The Met's splendid new acquisitions and gallery renovations have made it the finest repository of Chinese painting in the Western World.

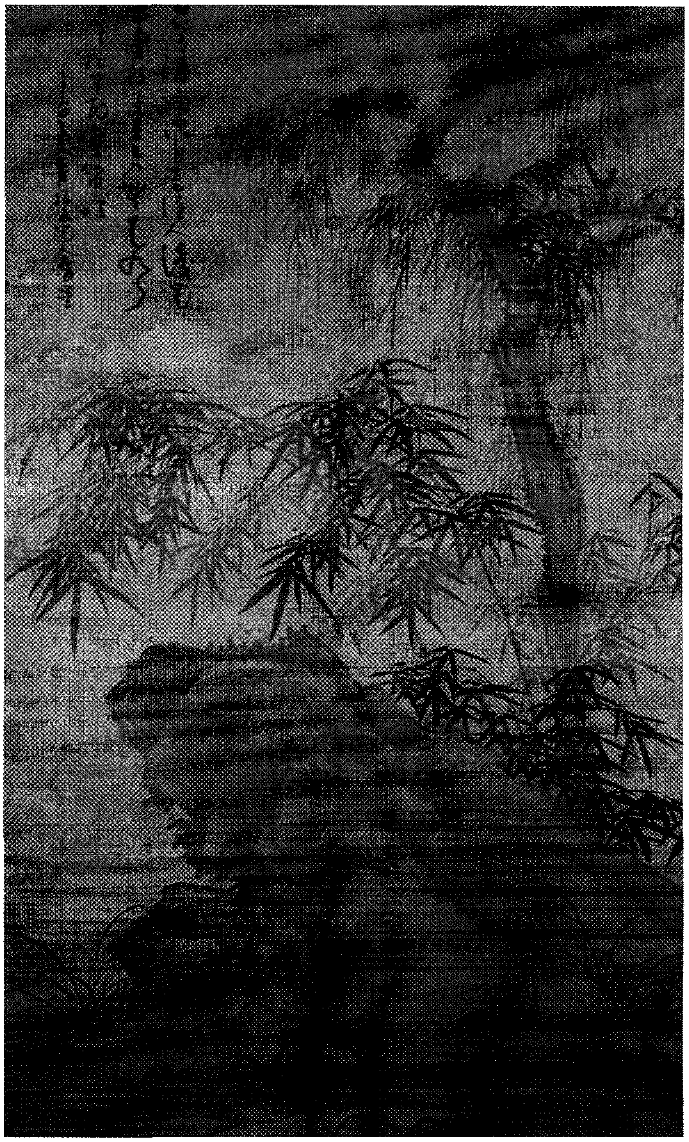
NOTHING LESS THAN A GREAT NEW MUSEUM HAS opened in New York. With the addition of eleven major works from the C. C. Wang family collection, which was made possible by a gift from Oscar Tang, the **New Chinese Galleries** at the Metropolitan Museum of Art now offer the most comprehensive view of Chinese painting to be found outside China. Not only that, but the expansion and reconstruction of the galleries—which took two years and $14 million—provide more than a conventionally fresh setting. The galleries serve the art on display to near perfection, creating the intimate atmosphere of a museum within a museum. This is now one of the truly distinguished places in New York. Here, you can not only instruct the mind but refresh the spirit.

Why do these galleries appear so unusually right? The question is important, because even the best museums can make one cross, weary, and morbid. They are where we bury what we admire; they strip art of its context; their air is thin and stuffy. Museums, it often seems to me, are the pins in a butterfly's wing. But the new Chinese galleries do not have that deathly aura. To begin with, they do not raise a monument. The quality of the work could hardly be higher, but the scale of the rooms is modest. Many of the greatest Chinese paintings celebrate the rejection of worldly striving in favor of a life of contemplation; so it seems fitting that there should not be too much museum braggadocio.

The story the galleries tell is satisfyingly complete. The current presentation starts at the beginning, literally, with one of the great founding images of monumental Chinese landscape painting, a time-blackened picture of the tenth century—Dong Yuan's *The Riverbank*. (This was the centerpiece of the C. C. Wang collection.) The inaugural installation contains about 100 paintings and works of calligraphy dating from the eighth century to the twentieth. The art ranges from courtly pomp to private whimsy; from campy caricature to noble idealization; from whip-fast calligraphy, which is as emotionally expressive as any human face, to styles of serene detachment. Each succeeding room focuses upon a period or a theme. On the floor above the main installation, which is easily accessible, are four exquisite rooms devoted to the Chinese decorative arts.

The proportions and the detailing of the galleries stem from traditional Chinese architectural principles, making the art seem at home. Yet the design does not call attention to itself or pretend to be more Chinese than it can be. As a result, the galleries do not appear too dressed-up, a typical failing of those undignified museum rooms that try to ape a national or period look. Nor do they engage in postmodern pranks about style. These have their place in contemporary museum design but would here violate the character of the art.

Earth colors predominate, which helps pictures that treat nature reverently. The doorways are ceramic tile; the floors are partly carpeted. Extensive use is made of



Wu Zhen's *Lofty Virtue Reaching the Sky* (1338).

Photograph courtesy of the Metropolitan Museum of Art.

mahogany, a softly glowing wood that helps ripen the low light in the galleries. The flexible display cases can be adjusted to provide a rightly scaled environment for works that are horizontal or vertical, large or small. As a result, the eye can move from a tiny fan to a great hanging scroll without too much blinking.

The galleries form a flowing U around the Astor Court, a careful reconstruction of the courtyard of a Ming Dynasty scholar. (It was built in 1981.) Just off this courtyard is a room that contains Chinese furniture and suggests—again, not in a hokey way—the domestic life of the scholar-artist. Arranging the galleries around the Astor Court adds immeasurably to their vitality. The air of quiet domesticity is welcoming, yet also fosters serious concentration. And the surprise of natural daylight in the courtyard provides a marvelous counterpoint to the lighting of the galleries, which is controlled for conservation reasons. At any time, viewers may easily step into the courtyard to refresh and awaken their senses.

The galleries convey the authority of a long-lasting tradition, but not in a way that looks tyrannous or stillborn. The curators make a point of honoring individual style and the idiosyncratic eye. Every few months, the works on display will be rotated; this helps protect the art, of course, but will also keep the tradition from appearing static. Most important of all, the rooms do not emphasize history at the expense of art. You can learn as much as you wish. You can make important comparisons. But you can also enjoy without guilt the astonishing visual vitality of the Chinese brush.

Twenty-five years ago, the Met did not have a strong collection of later Chinese art. Some deft acquisitions and important gifts from a small number of collectors have now given New York this world-class collection. Quite an achievement, for which the curators Wen Fong, James C.Y. Watt, and Maxwell K. Hearn deserve great credit. (The architectural firm Kevin Roche John Dinkeloo and Associates, working closely with the curators, designed the galleries.)

Over the centuries, many Chinese painters became disillusioned with politics and the hurly-burly of city life. In their art, they created a space in which other, often spiritual values could prevail. The Chinese who bought and looked at these pictures frequently used them, in turn, as a way to take a symbolic walk in the country; the eye could momentarily follow a meandering path or relax in the faraway mists, which helped redirect the mind toward the transcendent issues of human existence. New Yorkers, too, are often disillusioned with politics and the frantic business of day-to-day life. The Metropolitan Museum has now given the city a great alternative space—a contemplative space. ■

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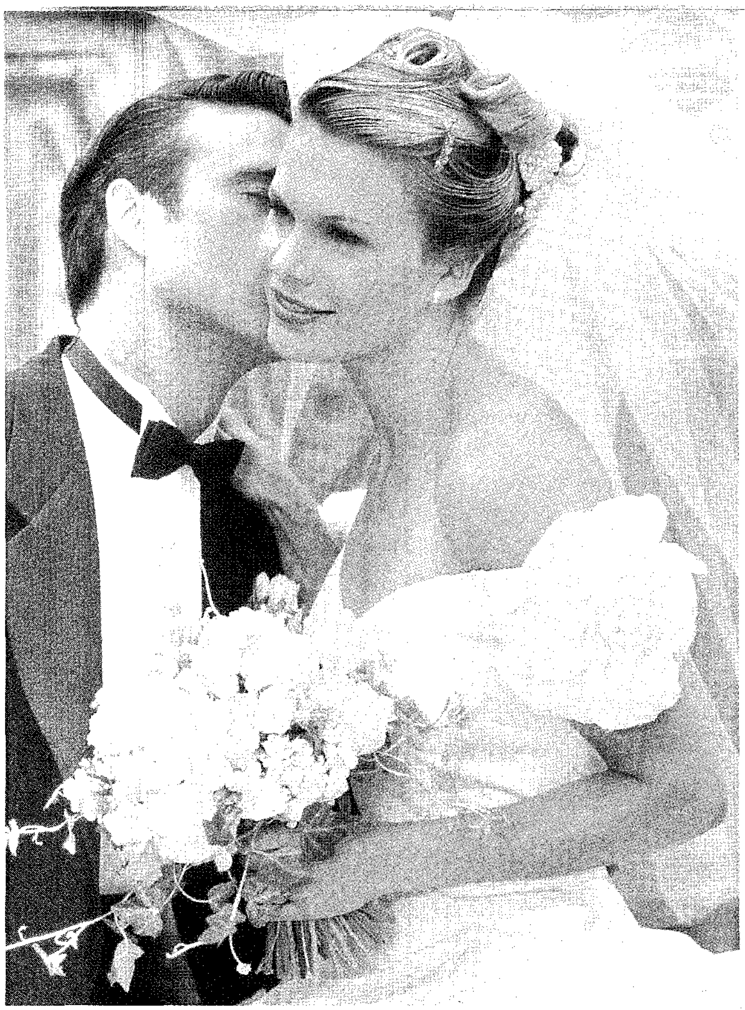

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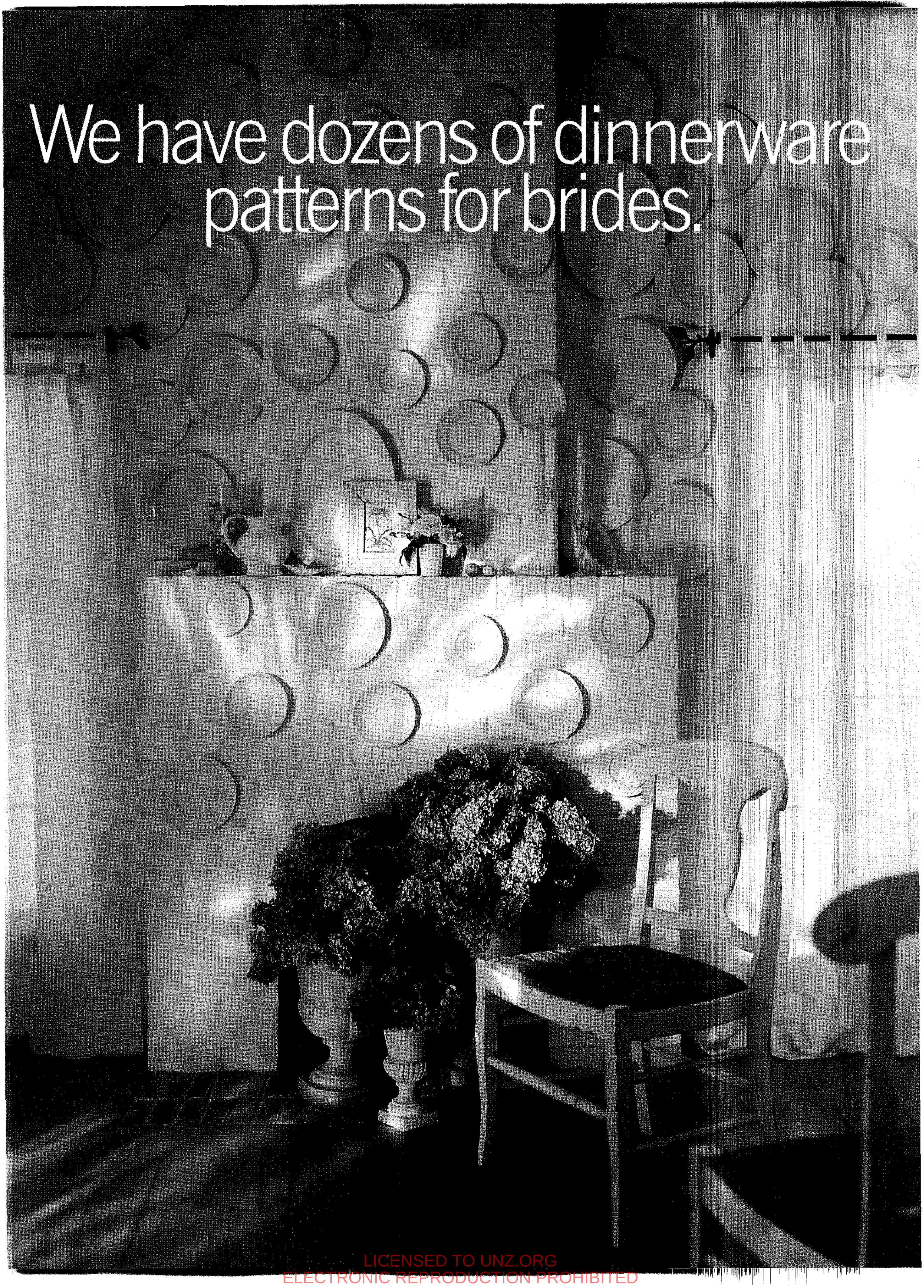
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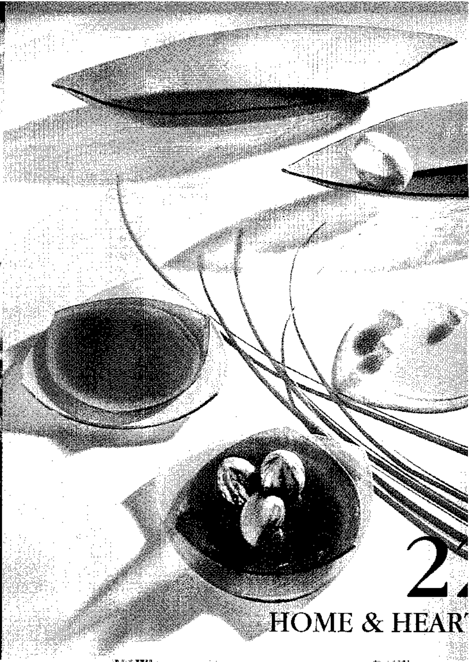

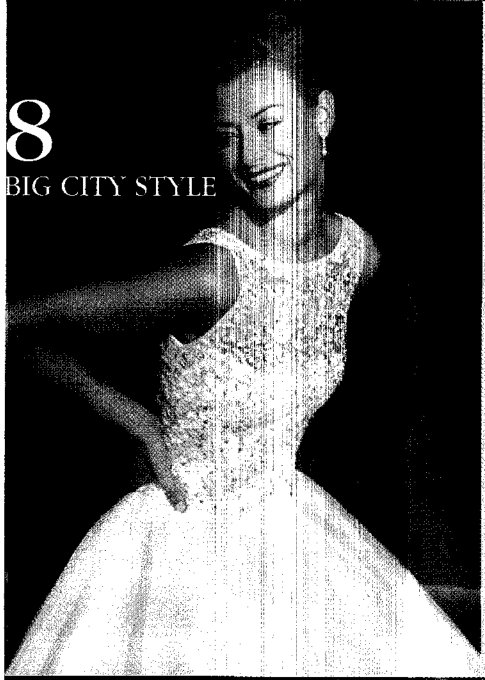

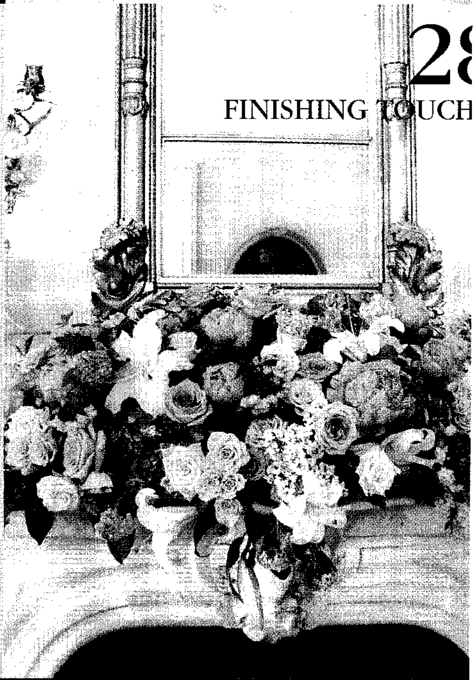

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GREAT EXPECTATIONS

BY KATE RICE

Planning a wedding can be aggravating, an adventure—or a bit of both. For Manhattanites Peter Nealson and Maeve Hanrahan, a sense of humor helped to ease them over unexpected hurdles.

"We had a problem with conflicting intentions," says Maeve.

Peter recalls, "She wanted every girl's dream—the storybook wedding, the wedding of the century. Whereas, my point of view was, 'Let's make this as simple and as painless as possible.'"

Neither got exactly the wedding they had expected, but in the end, they both got a wedding they will always cherish.

Cutting the guest list from the ideal—250—to the realistic—under 150—was difficult, especially for Maeve, who comes from a large family.

For Peter, the hard part was dealing with the ongoing minutia of planning. He explains, "When you're doing all the preparations and your fiancée tells you you've got to coordinate lace table covers with the flowers, dresses, and the band, you're saying, 'What?' Are you out of your mind?'"

A wedding takes a lot of communication and compromise. Peter, originally reluctant to hire a videographer, finally agreed to meet one—if only to see what all the fuss was about.

"Of course, he wanted to order everything the guy offered," laughed Maeve about Peter's subsequent turnaround.

Both agree that compromise, patience, and an open mind are essential to success. Above all, they say, keep your eyes on what all the planning is about—the two of you.

"You go crazy during the planning, and then at some point you come to terms with the fact that regardless of what you do, the marriage is the most important thing," says Maeve.

"Just make sure you have fun," adds Peter. "Regardless of whether the cake doesn't show up or whatever else might go wrong, we were going to get to the altar and look at each other and not care who was there. That was what was important."

And that's exactly what they did, having what Maeve describes as the best day of their lives.

"It goes too fast," she says. Peter agrees, "If you're planning a wedding and are wondering whether all the headaches are worth it, they are. Make sure you enjoy every moment, because the next thing you know, it's over."

Cover photos clockwise from left: Sarah Merians & Co., Terry DeRoy Gruber, Sarah Merians & Co., Cyndy Warwick, Fred Marcus Photography, Terry DeRoy Gruber

Previous page photos clockwise from left: Terry DeRoy Gruber, Barneys NY, Cyndy Warwick, Bahamas Tourism, Fred Marcus, Michelle Bridal of Australia. Photo above: Thérèse

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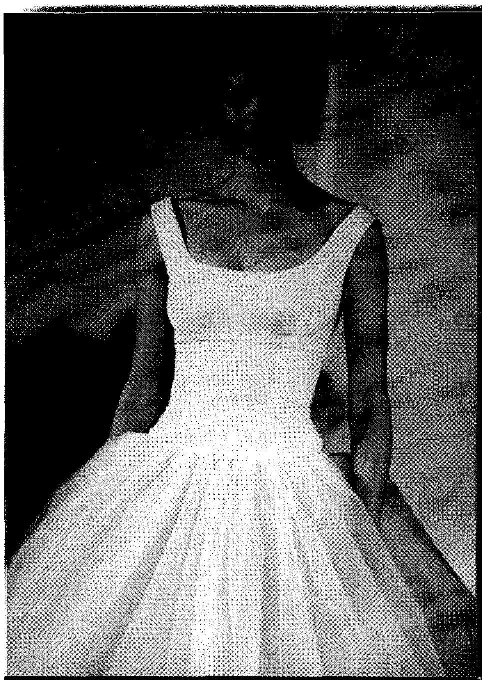
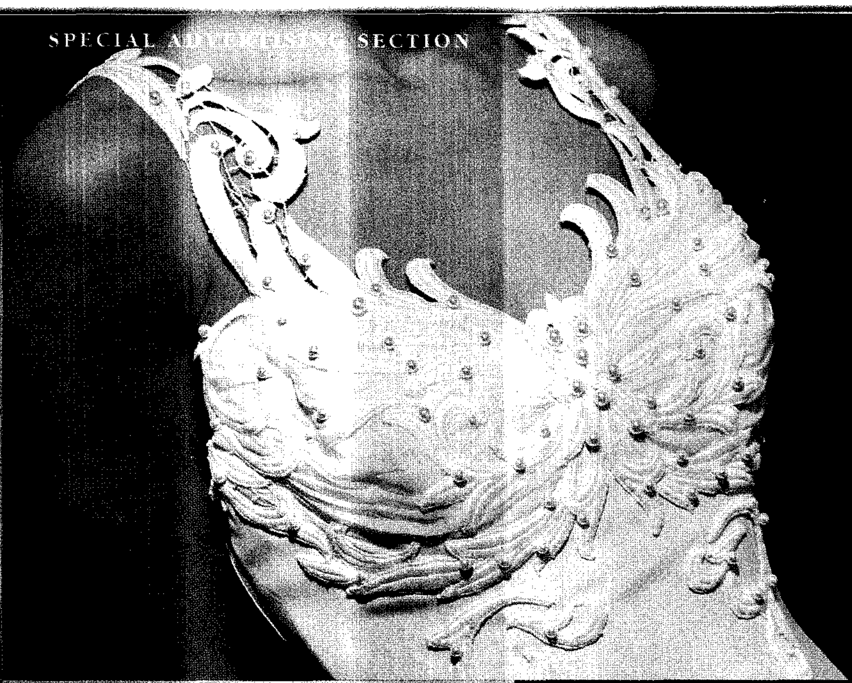
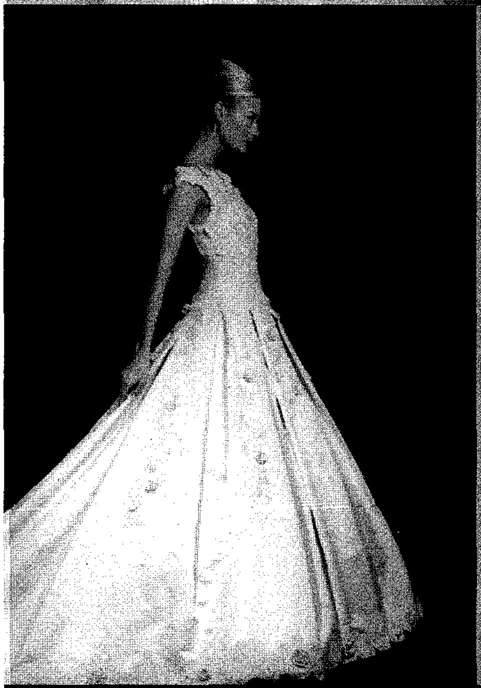






BIG CITY STYLE

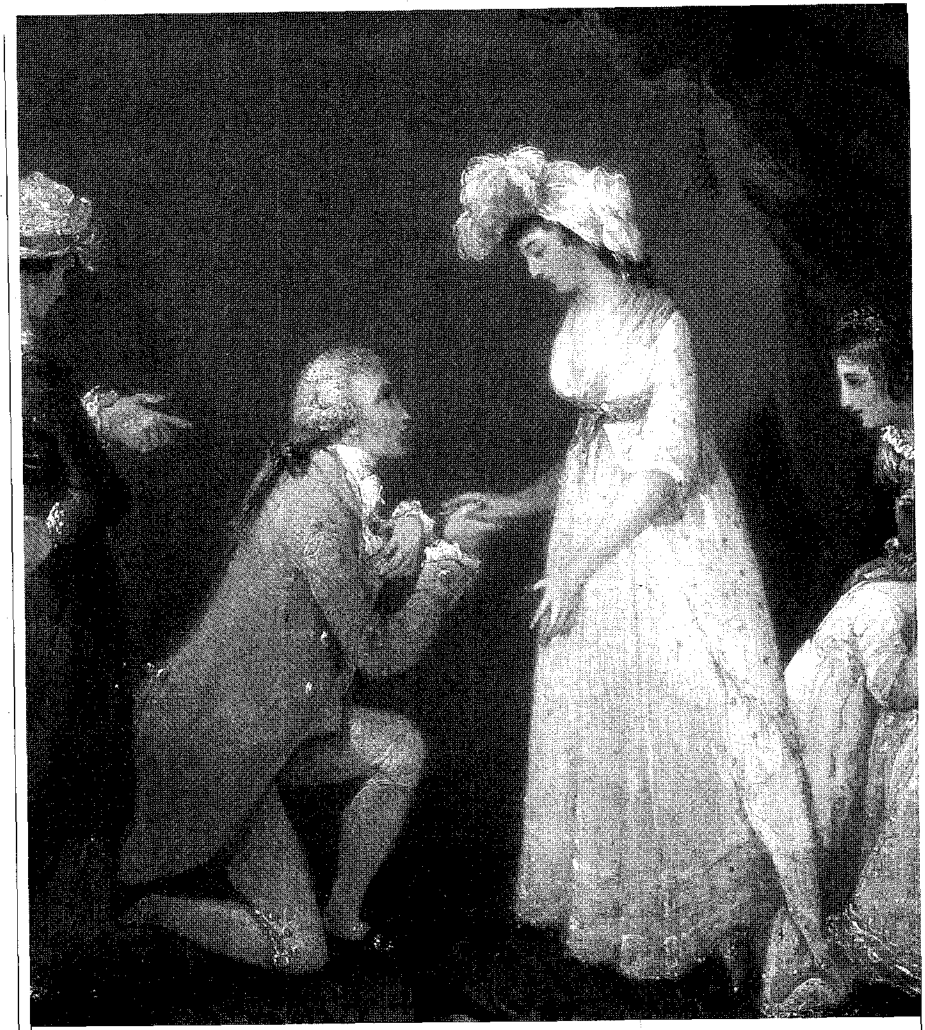
THE MODERN CITY BRIDE

So, you say you want a dress that's different. Something simple, elegant—totally you. According to experts, even the most hardcore Prada devotee eventually opts for the romance of a flowing wedding gown. But that doesn't mean that you have to transform yourself into a Sugarplum Fairy before you walk down the aisle. Continuing a trend, contemporary designers are creating simple, sleek, and modern gowns made of rich fabrics and subtle details, such as tiny pearls and intricate embroidery, that allow the modern bride to satisfy girlhood fantasies while remaining true to her personal style. So if taffeta and crinoline make you cringe, take heart—today's gowns offer clean lines and classic styling without excessive fluff.

With a selection of more than 200 bridal gowns, **The Yumi Katsura Bridal House** (907 Madison Ave., 722-3760) highlights the couture of designer Erisa, whose studio is located within the salon, allowing her to consult with brides personally. Erisa works in the finest silks, satins, chiffons, and charmeuses; sleek A-line and sheath shapes are her signature in sensual designs that flow with a bride's body as she walks down the aisle. "The most important element of design for me is to find a way to flatter a woman's body," she says. "My gowns are less structured, softer—for brides who like high-fashion and have a sense of who they are."

Michelle Bridal (24 W. 57th St., Suite 203, 245-3390), now in a new salon, features an elite selection of

Contemporary looks clockwise from left: Vera Wang dress at Bride's Best Friends, Mika Inatome dress at Mika Inatome, "Dolce Vita" lingerie at Samantha Jones, Cynthia C. & Company and Ron LoVece gowns at Michelle Bridal of Australia.



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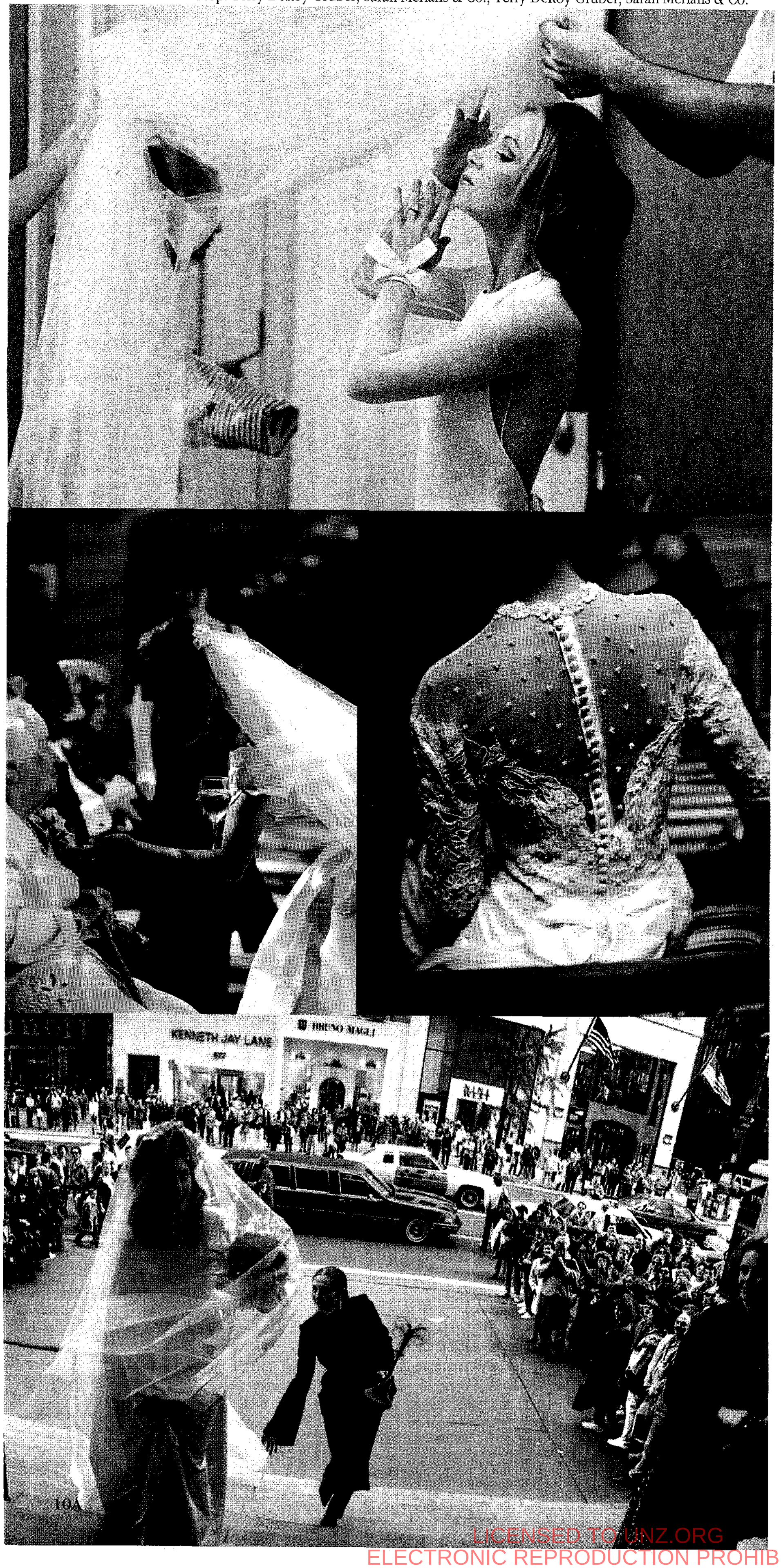

American and international couture designers. The salon presents the work of such legendary designers as Ron LoVece, Cynthia C. & Company, Richard Glasgow, Tatiana of Boston, and Gilian Swonnell in an intimate, warm atmosphere where Michelle's expert consultants provide the finest personal service. Michelle and staff customize each bride exquisitely with unique handmade porcelain headpieces, silk veils, lingerie, shoes, and jewelry.

Making visions come to life is the trademark of **Orazio Fortunato Atelier** (133 Fifth Ave., #3, 505-6670). Clients bring in tearsheets from magazines or simply describe the gown of their dreams, and then Fortunato takes over, working with the most beautiful fabrics to expertly custom-craft a unique dress. His Italian workmanship is of the highest quality. The result: a stunning and personal wedding gown, designed to your individual specifications.

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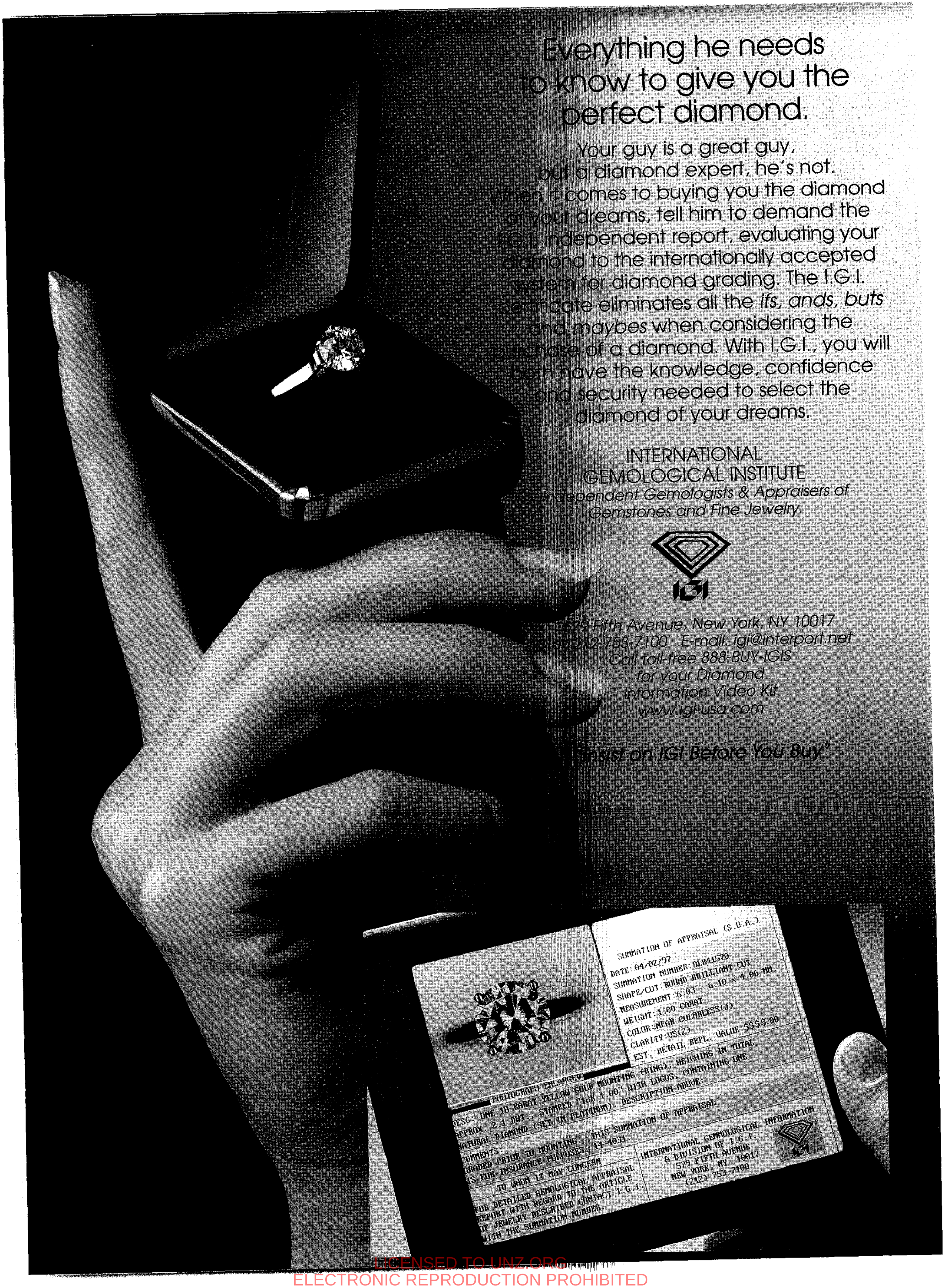

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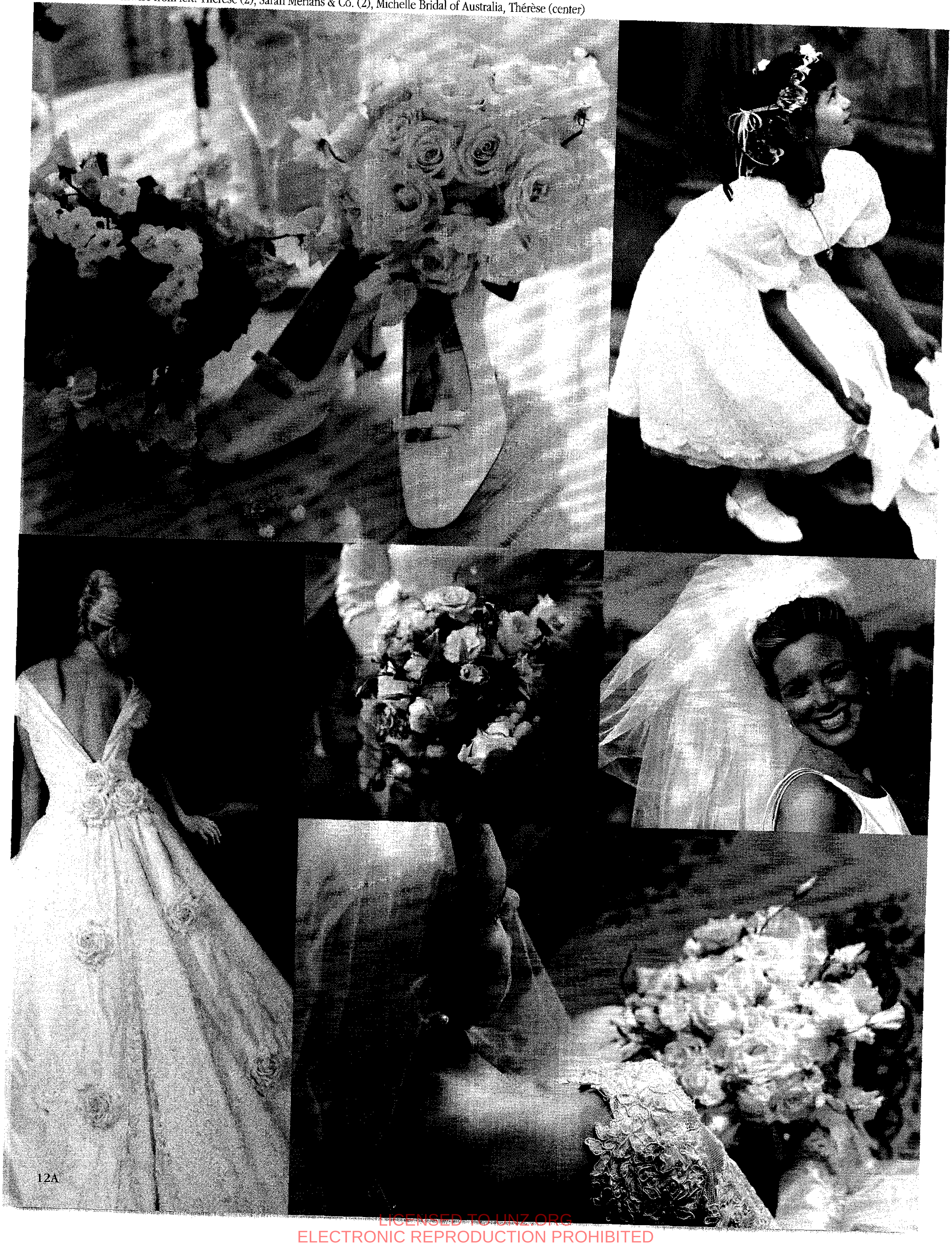
Photos clockwise from left: Thérèse (2), Sarah Merians & Co. (2), Michelle Bridal of Australia, Thérèse (center)



The evening wear collection at **Barneys New York** (W. 17th St. at Seventh Ave. and Madison Ave. at 61st St., 826-8900) for brides and mothers of the bride features Pamela Dennis, Badgley Mishka, Balenciaga, Givenchy, Heide Weisel, and Vera Wang. For the trousseau, the lingerie selection includes items by Collette Dinnigan, La Perla, and Andra Gabrielle. For flower girls, Barneys' Chelsea Passage children's department carries beautiful dresses.

Savvy brides and their mothers go to **Miriam Rigler** (14 W. 55th St., 581-5519) to have gowns custom-made. Mothers of the bride and groom may also choose their gowns from a selection that ranges from suits to custom gowns. "Many women come in looking for something sleek and sophisticated," says Lesley Rigler, president of the three-generation company. "For a design with simple lines, it's the beautiful fabric, decorative details, and cut that enhance the dress." Rigler also specializes in headpieces and veiling.

What about the bridesmaid? She's your best friend, your college roommate, your sister, your cousin. You chose her to be in your wedding party, and you want her to look terrific. **Bride's Best Friends** (11 E. Palisade Ave., Englewood, N.J., 201-541-1333) focuses on beautiful gowns for bridesmaids, looks that can be worn more than once. This New Jersey store has everything New York has to offer: elegant gowns by such names as Vera Wang, Nicole Miller, Watters & Watters, Jim Hjelm, Dessy, and more—plus matching shoes, gloves, and accessories—and all without sales tax.

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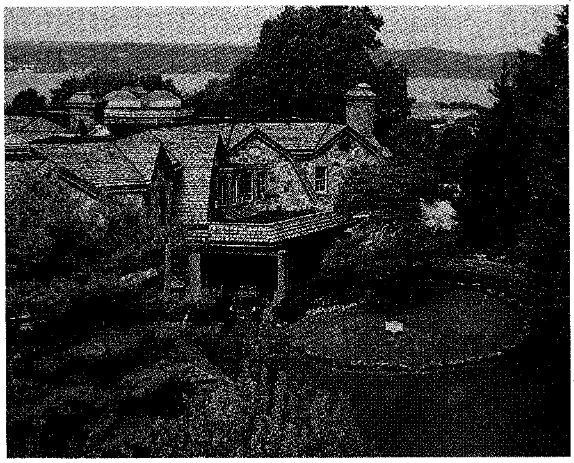
Something romantic...



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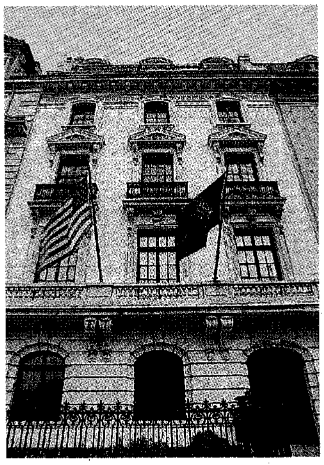

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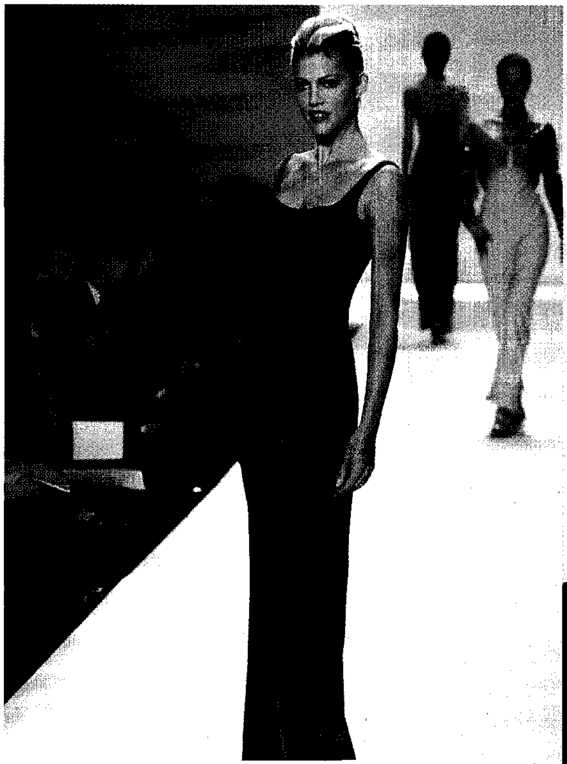

718-444-4253) serves brides, mothers of the bride, and bridal parties with a hand-picked, non-commercial assortment of designer gowns, dinner suits, and coat/dress ensembles. They carry some of the newest and most exciting talent in the couture gown field. This May and June, visiting designers will give consumers a chance to order brand new designs not available in any store. This boutique has developed a specialty in serving more mature brides who desire a more sophisticated and tailored look. It provides custom sizing for special figure needs, and makes design modifications to provide a uniquely personal ensemble. Eleanor started this business over 34 years ago and continues the tradition with her two daughters, Bonnie and Andrea, and other talented and capable staff.

Sleek sophistication in many forms. Gowns clockwise from left: Donald Deal at Eleanor Schain, Jim Hjelm at Bride's Best Friends, Yumi Katsura at Yumi Katsura, Donald Deal at Eleanor Schain, and Amsale at Amsale.

The Bridal Party (243 E. 82nd St., 861-2318), for bridesmaids only, specializes in elegant dresses for members of the wedding, filling a void in the New York City market. This by-appointment-only shop lavishes as much attention on bridesmaids as other stores do on brides, stressing stylish designers and contemporary looks by Vera Wang, Jim Hjelm, and Watters & Watters. It is expanding its selection by designers such as Cynthia Rowley, ABS and Nicole Miller to include dresses that can be ordered and ready within two weeks.

Jennifer Dule (133 Fifth Ave., 777-2100) designs gowns for brides, bridesmaids, and the mother of the bride. Tradition with a twist is her trademark—using contemporary laces with abstract designs, for example. "Nothing else looks like a dress that is designed just for you," she says. "It allows you to enhance your best features."

Ilene Shack (397-7766), bridal industry consultant and former bridal buyer for Saks Fifth Avenue, coordinates the bi-annual bridal couture show, **Independent Visions**, sponsored by Moet, featuring 60 designers. Throughout the year, Shack is available as a retail bridal fashion consultant for those brides seeking to put together a unique designer bridal ensemble, the centerpiece of which is a one-a-kind-dress.

Mika Inatome (11 Worth St. between West Broadway and Hudson sts., 966-7777) designs couture bridal and evening wear. The imported lace sheath is her trademark. Another specialty: unusual accents such as hand-cut Swarovski crystal and other custom accessories. She will also custom-design dresses to suit a bride's style.

Joan Calabrese Inc., which has been designing charming boutique

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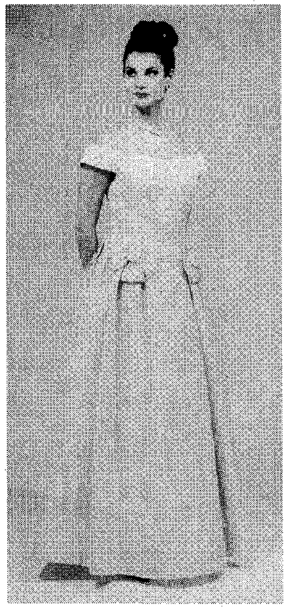

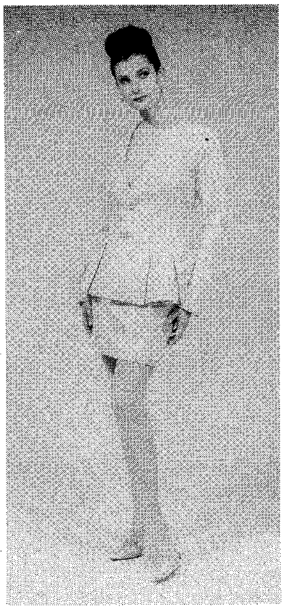

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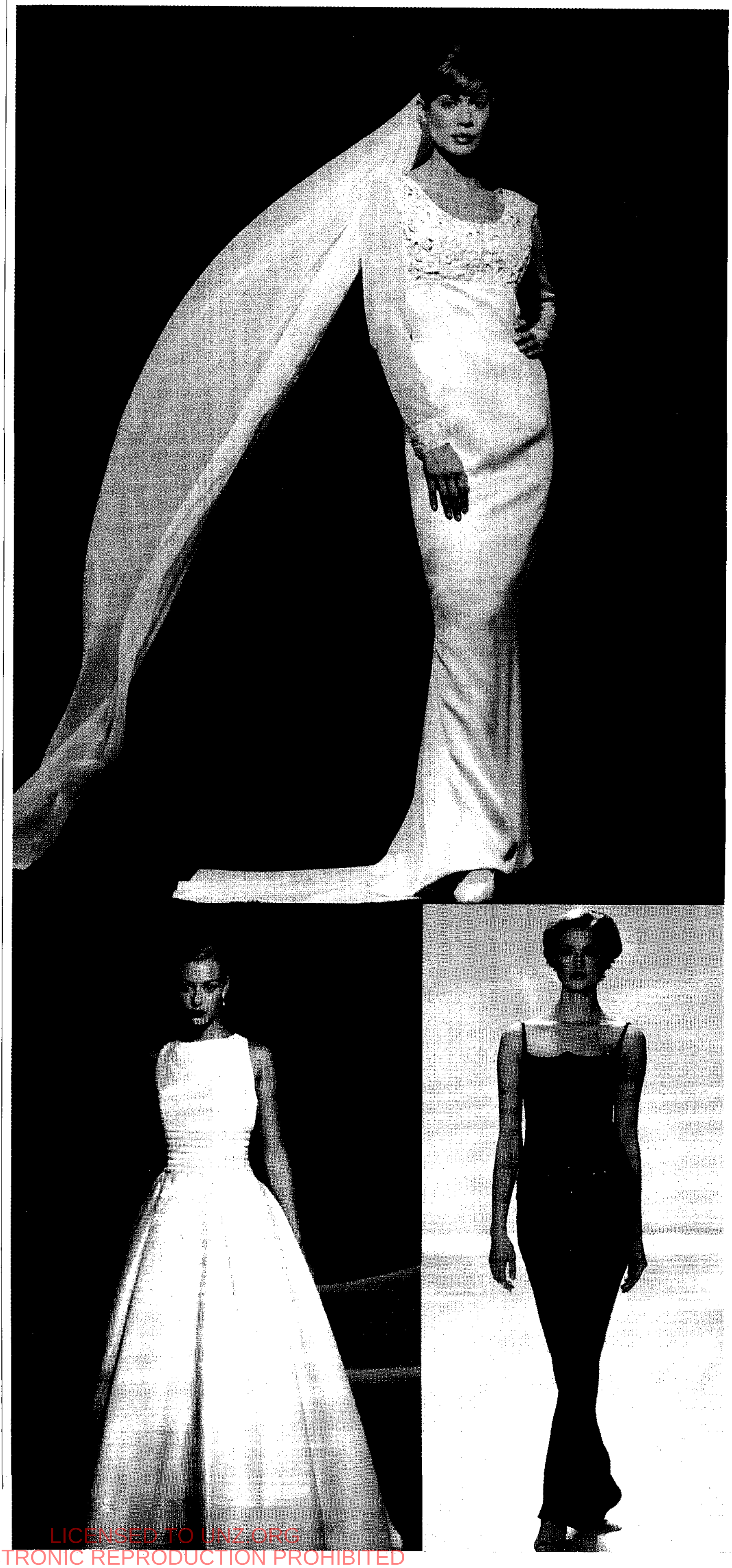


dresses for little girls for 20 years, recently introduced a line for flower girls. Her styles are feminine and elegant, using organzas, silk, taffeta, velvet, and other novelties, in sizes 18 months to pre-teen. They are available at **Zitomer's** (969 Madison Ave., 737-2040).

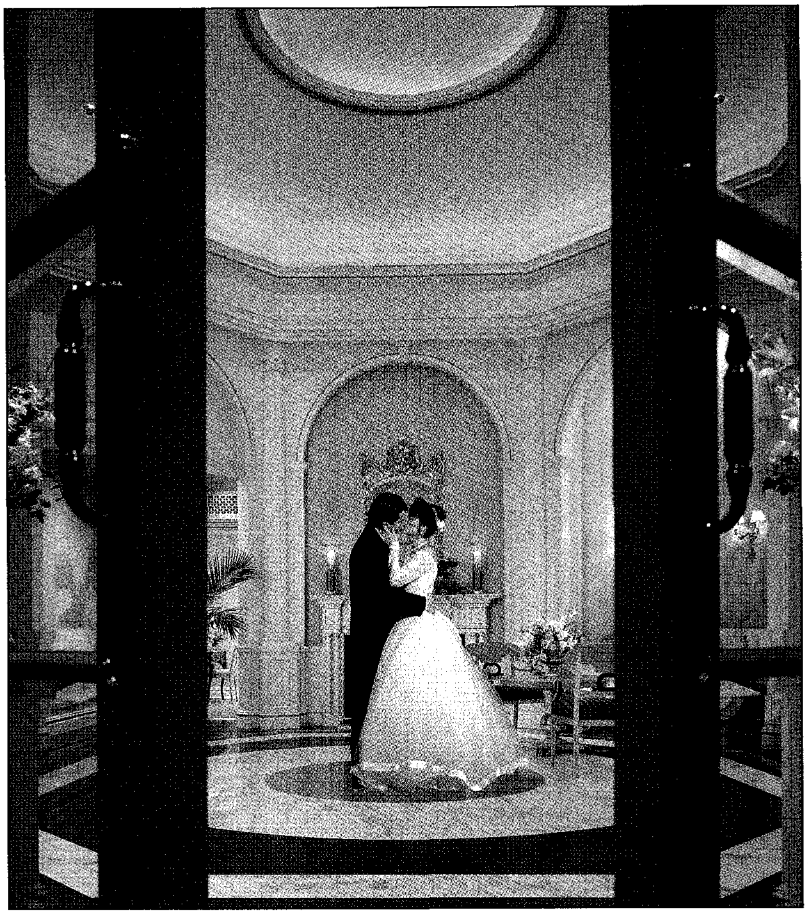
First comes love, then comes marriage, then comes **Mom's Night Out** (970 Lexington Ave., 744-6667). The only store that specializes in the rental and sale of elegant maternity evening wear, including custom-designed gowns for brides, attendants, and sisters of the bride and groom. These exclusive designs fit and flatter at all stages of pregnancy. "We really understand the pregnant form," says owner Patricia Shiland. Evening wear is also available for every stage of pregnancy, and the shop carries rental jewelry, too.

And let's not forget the romance. If there was ever a time to splurge on lingerie, the wedding day is it. Not only are quality undergarments feminine and sexy, they are also the foundation for the entire bridal look. Undergarments should be chosen for quality, construction, and comfort as much as for aesthetics.

Samantha Jones Lingerie (996 Lexington Ave., corner of 72nd St., 628-7720) is an exquisiste lingerie and accessories boutique with a separate department that caters exclusively to brides. Popular items include lovely lace-top hosiery, bridal garters, bridal handkerchiefs, and of course, a selection of romantic lingerie for the trousseau.

Garment cleaning and preservation is an art form that **Madame Paulette Dry Cleaners** (1255 Second Ave., 838-6827) has mastered. This is why the world's best fashion designers recognize Madame Paulette as the best in the business.

Simply stunning. Who says bridal and evening wear needs to be overdone to have impact? Note the clean lines and simple designs. Clockwise from top: Mika Inatome at Mika Inatome, Donald Deal at Eleanor Schain, and Pronovias at Michelle Bridal of Australia.



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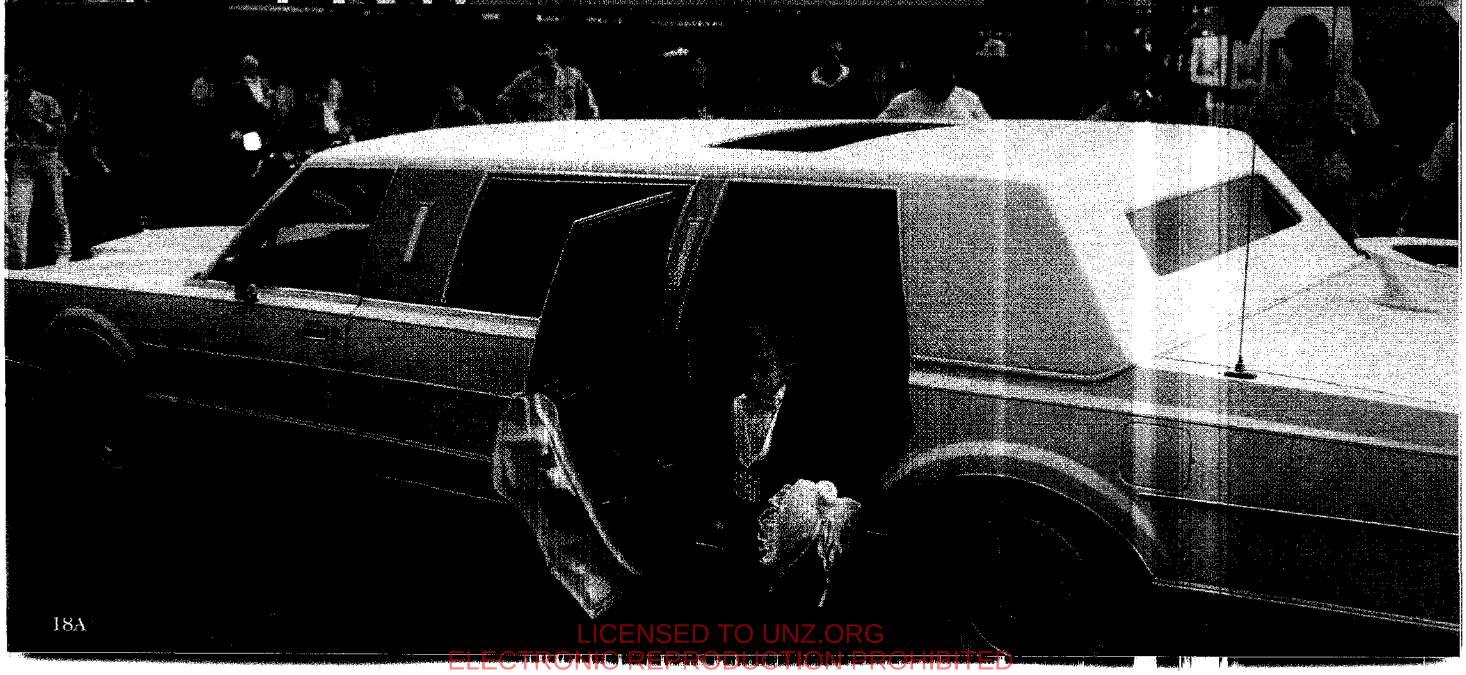


Photos clockwise from left: Sarah Merians & Co., Fred Marcus Photography, Lexington Formalwear, Terry Deboy Gruber Photography, Lexington Formalwear

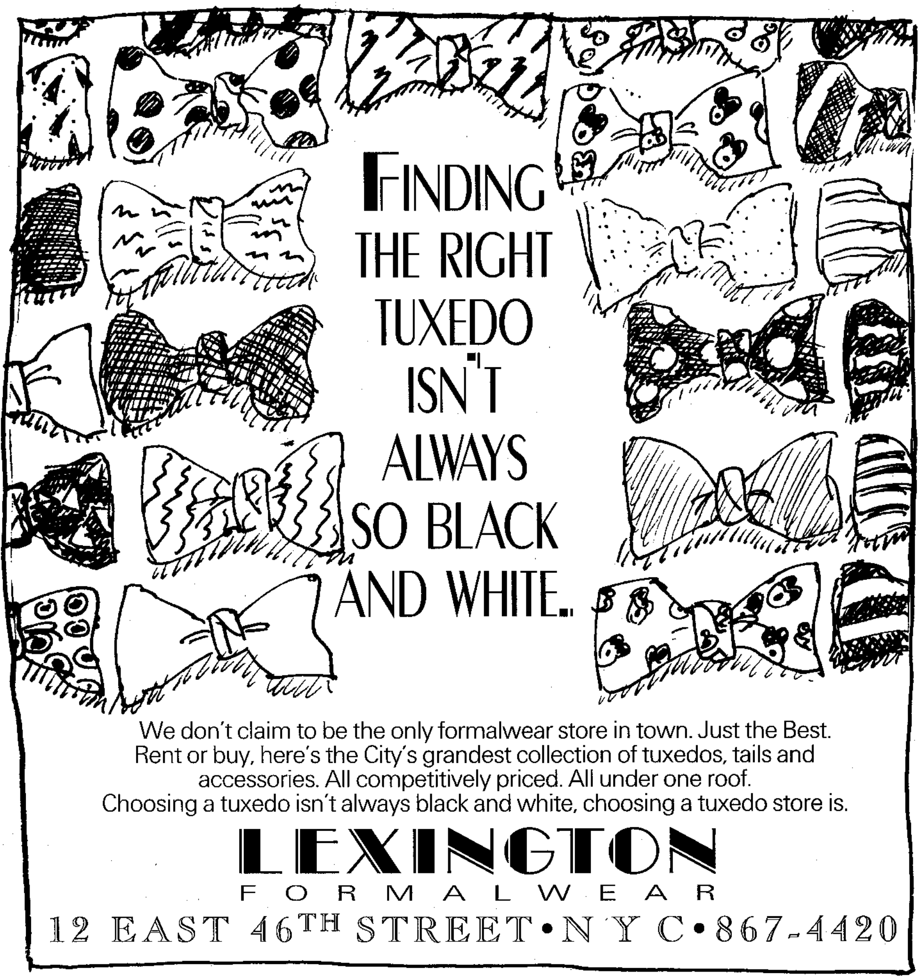
THE GROOM'S ATTENDANTS

Simplicity and tradition have made a big comeback in men's formal wear this year. Fine cotton shirts without pleats complement traditional black-on-black silk vests. Bold, colorful waistcoats and four-in-hand ties accent morning suits. Thanks to contemporary designers, today's attendants have more ways to express their sense of style.

The above designs and more are on hand at **Lexington Formalwear** (12 E. 46th St., 867-4420), a 3,000-square-foot former antique-book library that's been providing the finest rental and retail tuxedos since 1935. It has New York's largest in-house selection of black tie, white tie, tails, and daytime formal wear, including traditional and designer tuxes, full-dress tails, and morning suits. There are even 27 styles of designer rental vests. Which, according to the staff, are more comfortable than cummerbunds, and far more stylish when the party warms up and the jacket comes off.

From classic to contemporary, **Jack Silver Formal Wear** (1780 Broadway, 582-0202) prides itself on an extensive selection of quality designer suits for sale and for rent. Sizes range from portly to tots (for ring-bearers) and expert tailoring creates the look and feel of custom-made garments. They feature tuxedos, tails, strollers, morning suits, and white and off-white dinner jackets to accommodate every time of day and every season of the year. Jack Silver's personal attention helps transform dreams into reality for grooms, their attendants, and their friends.

Let's face it, today's groom is not content to sit on the sidelines while the bride gets all the attention. Modern grooms and their attendants are in the market for classic tuxedo looks with bold accents, such as print cummerbunds and ties.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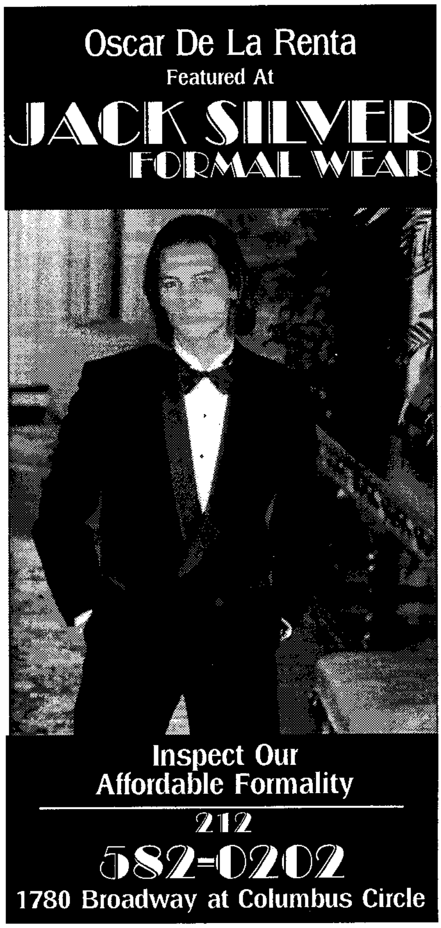
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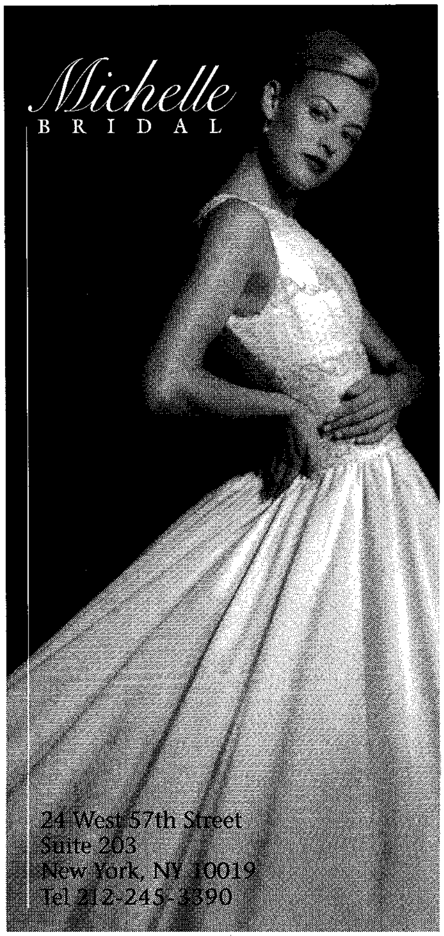
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BEHIND THE SCENES

Photos: from top: Sarah Merians & Co., Terry DeRoy Gruber Photography, Sarah Merians & Co.

BEAUTY BOOSTERS

It goes without saying that brides and grooms want to look their best on their big day. Finding time for beauty treatments is an important component in the planning process. It's often a much-needed indulgence, given the hectic nature and stress of planning a wedding.

SoHo Sanctuary (119 Mercer Street, 334-5550) is the perfect place to pamper your entire bridal party. They will custom-design a package of sumptuous body treatments at their beautiful new spa for women. Services include massage, Hauschka facials, full-body treatments, wraps, and other indulgences to put everyone at ease before the festivities begin. For an interesting twist, some bridal parties also take a yoga or meditation class to help them unwind.

It takes forethought to properly rejuvenate the skin. For that perfect wedding day glow, **Lia Schorr** (686 Lexington Ave., 486-9670) recommends having facials at three week intervals, starting three weeks before the wedding. Schorr caters to men and women with a range of manicures, pedicures, seaweed wraps, and massages.

When it comes to beautiful hair, customized work and personal service are the watchwords at **Le Metric** (29 E. 61St., 1-800-217-9052), where founder and client Elline Surianello specializes in hair replacement for women. She uses intricate hand-tying and sewing techniques as well as weaving new hair with a customer's own hair to create a thicker, fuller mane.

Sequence (106 Grand Ave., Englewood, NJ, 201-567-5332) offers its unique Hair Blending

> *Makeup artists, hair stylists, cosmetic surgeons, and salon aestheticians are all behind-the-scenes players who help a couple look their best on one of the the most important—and certainly among the most photographed—days of their lives.*

System, adding one real hair at a time to a client's own hair, for longer, thicker hair that looks and feels natural. Brides-to-be receive a special discount.

DonCosa Images Microdot™ (415 1/2 Cedar Lane, Teaneck, NJ, 1-800-462-4373) is a unique program for fine, thin, or damaged hair. It creates a fuller head of hair by filling in new human hair with your own. The Microdots™ allow the scalp to breathe for beautiful, healthy, silky hair.

No decision is more important than choosing the right cosmetic surgeon. **Denise Thomas, Cosmetic Surgery Consultant** (734-0233), makes it easy. Widely respected in the field, Thomas describes herself as a matchmaker, finding the right doctor for male and female clients' needs, budgets, and personal style.

Fear of photography has prompted many a prospective bride and groom to make adjustments in their features, says **Dr. Mark A. Erlich** (800 Fifth Ave. at 61st St., 861-4100). Rhinoplasty wins out over any other pre-nuptial cosmetic procedure. "Being photographed from all angles can be daunting to people who don't like their profiles," Erlich says. Parents of bridal couples opt for facelifts or simple collagen injections to see a healthy, youthful countenance smiling back at them from the wedding album.

A board-certified plastic surgeon and assistant clinical professor of plastic surgery at New York University, **Dr. Fredrick A. Valauri** (3 E. 76th St., 439-0080) specializes in laser hair removal, tumescent liposuction, breast surgery, rhinoplasty, and facial rejuvenation surgery including laser skin resurfacing. His staff of experienced estheticians also provides a full range of spa services including facials, aromatherapy, and body wraps.

It is common for brides-to-be to seek out the expertise of **Dr. Dennis Barek** (9 E. 93rd St., 289-5281), a Board Certified plastic surgeon with more than 20 years of experience. He notes that brides generally undergo simple micropeels or collagen injections for smoother, fresher skin, while mothers of the bride often opt for face or eye lifts.

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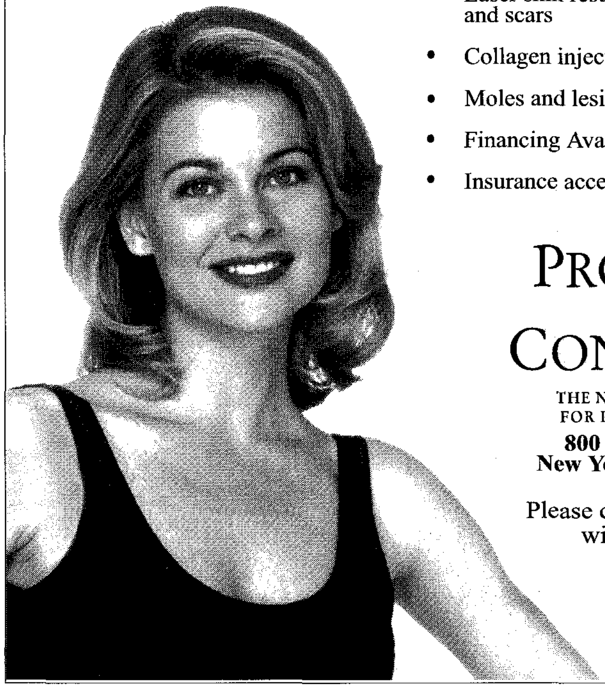

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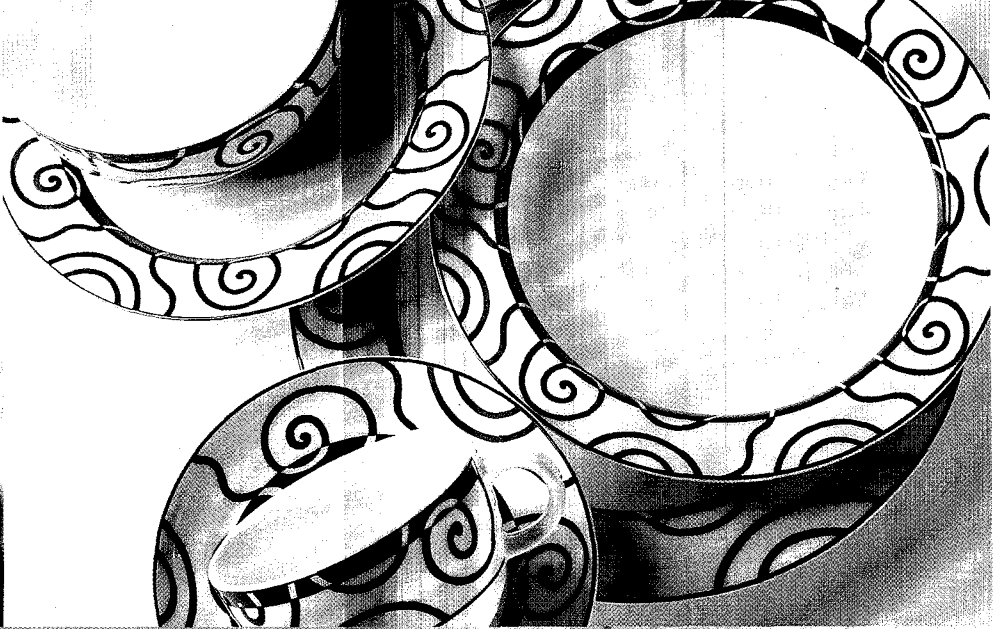

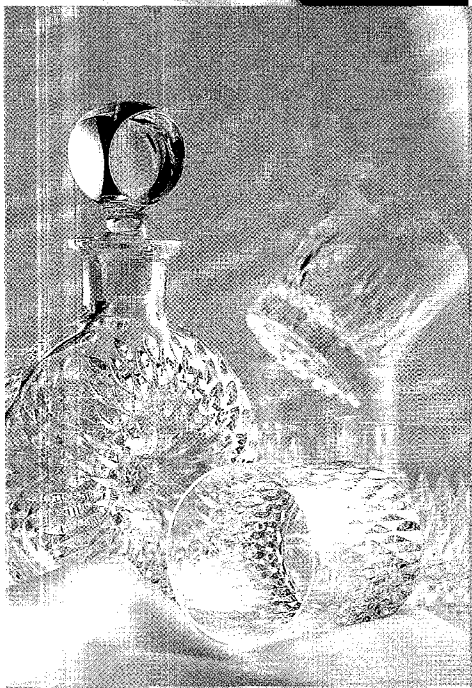

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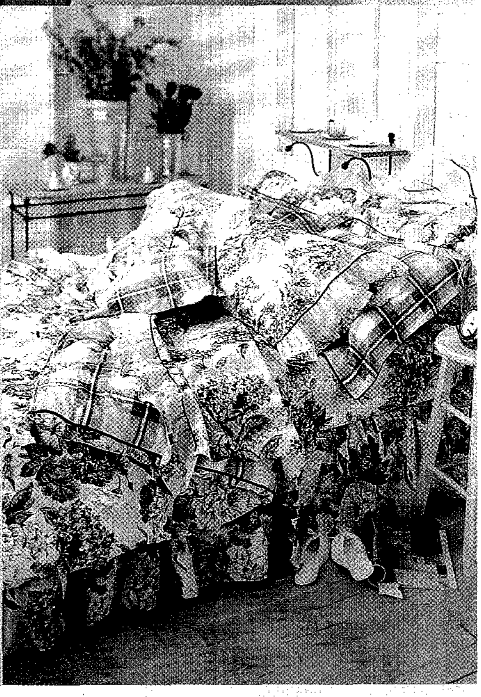
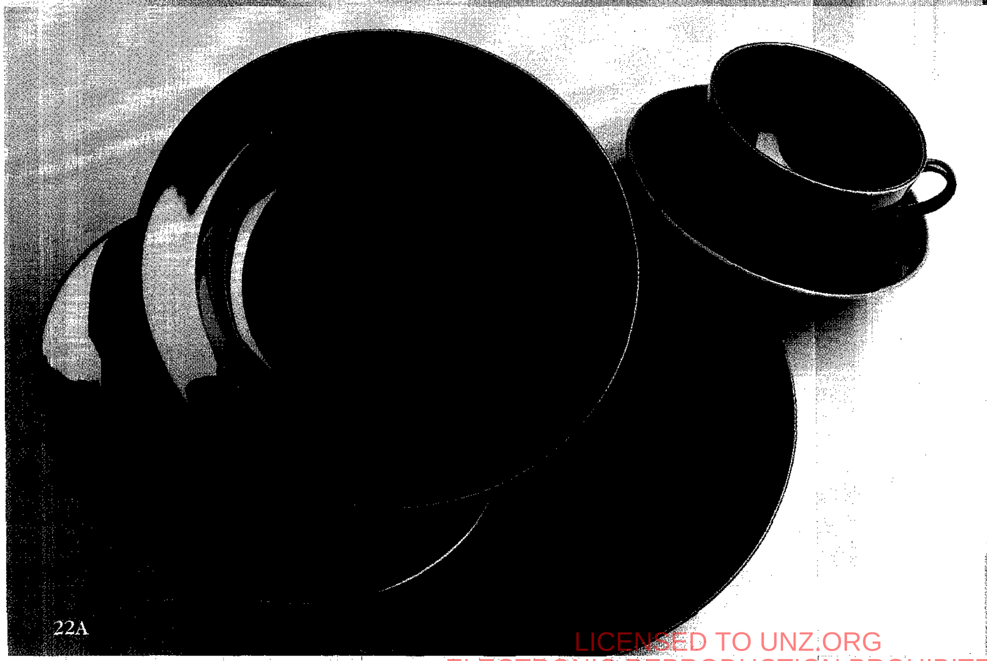
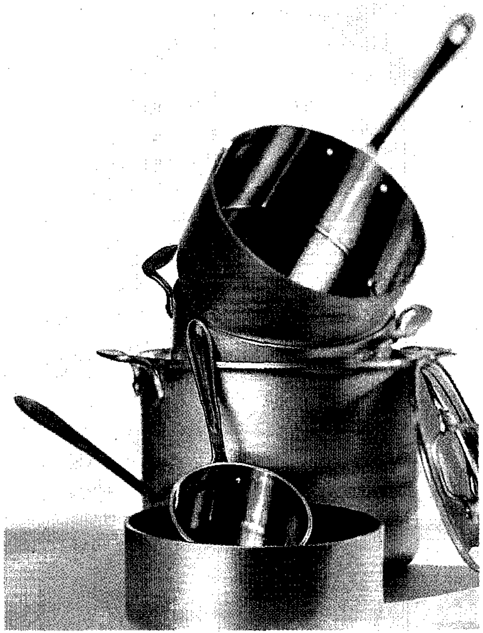






SETTING UP THE HOME

Crate and Barrel (650 Madison Ave., 308-0011; The Westchester in White Plains, N.Y.; The Mall in Short Hills, NJ; and at 1950 Northern Blvd. adjacent to the Americana shopping center in Manhasset, L.I.) is an excellent source for setting up a comfortable '90s home. The pros at Crate and Barrel shop the world's marketplaces for most innovative and practical designs in tableware, home furnishings, cookware, and decorative objects—all at understated prices. The true beauty of gifts from Crate and Barrel is that almost everything is designed to be used and enjoyed on a daily basis.

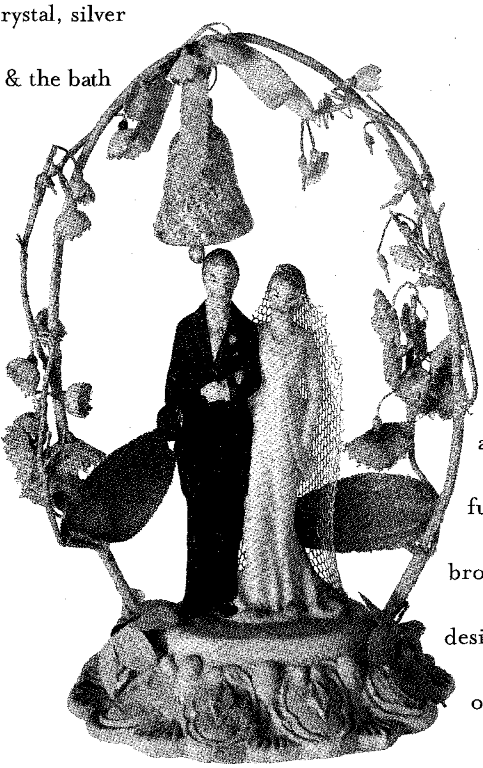
Hand-crafted dinnerware and glassware, for instance, are designed with a spirit of fun and functionality. The store also offers a range of seasonal selections such as hand-painted ceramic serving pieces or barbecue items.

Choices are listed in a national registry in which purchases are updated every 24 hours, and couples can add or delete items by phone. Out-of-town friends who don't have convenient access to a Crate and Barrel can call in to request selections easily by calling 1-800-967-6696.

Many people register for high-end crystal, sterling, china, and linens—only to pack them away to gather dust. **Target Stores** (100 Parsonage Road, Edison NJ, 908-744-1100) has another idea: a practical bridal registry that really works, because Target sells things that people can truly use.

Target's "Club Wedd" participants roam every department with a bar-code scanner to "zap" the items

Linens, kitchen ware, and everyday items are popping up on today's registries. Clockwise from left: linens at ABC Carpet & Home, dishes at Crate and Barrel, bedding at Target, cookware at ABC, dishes at Crate and Barrel, and crystal at Macy's.



the wedding registry
at abc

china, crystal, silver
the bed & the bath
textiles
gifts

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furniture
broadloom
design rugs
orientals

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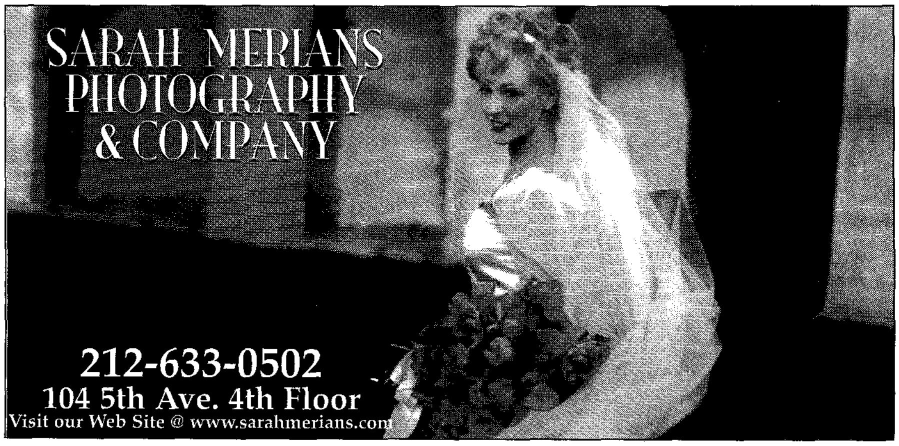

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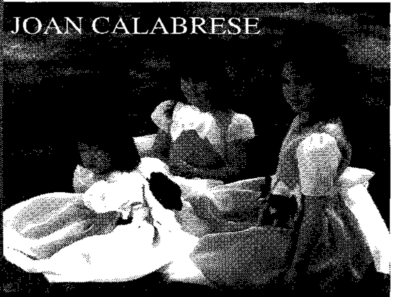

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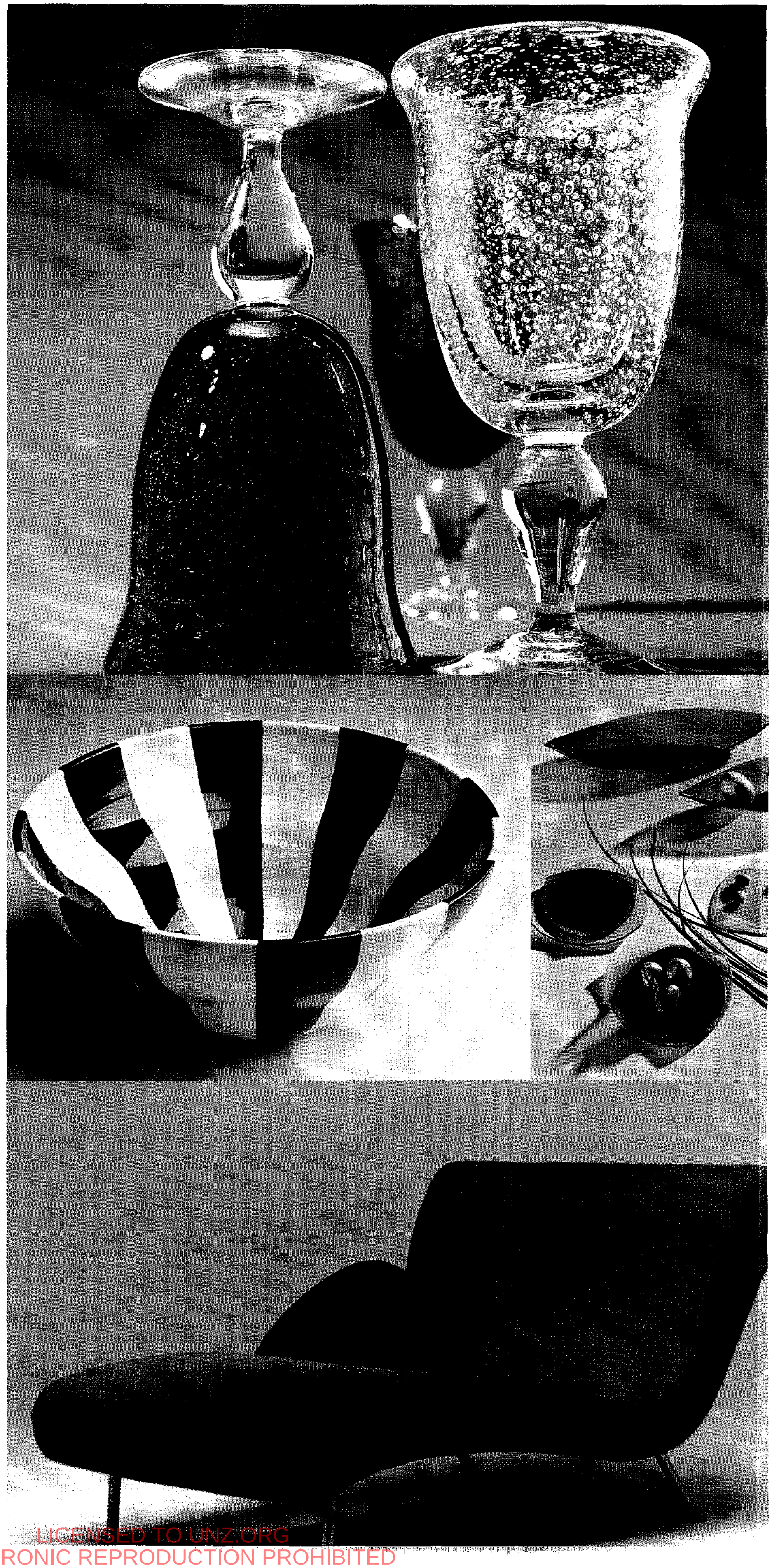


they want on their list—bed and bath, lawn and garden, home decor, hardware, sporting goods, small appliances—you name it. Printouts are available instantly at 700-plus Target stores nationwide.

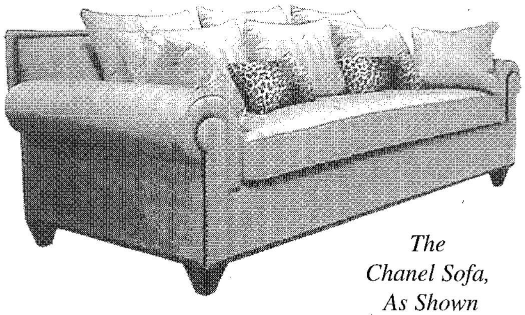
"Club Wedd is not about exclusionary gifts. Our customers are a reflection of what people really do, how they live day-to-day" says Carolyn Brookter, Target spokesperson. "Our guests can find—and afford—the items on our registry lists." The approach works: To date, Club Wedd has registered more than 250,000 satisfied couples.

Technology facilitates the bridal registry at **Macy's** (151 W. 34th St., 494-3800 or 1-800-44-WEDDING) where couples select their gifts throughout the store via scanner. "It's very user-friendly and brides and grooms adore it," says Linda Lee, group vice president of special services at Macy's. After making selections, a bridal consultant inputs the scanned information into the couple's registry.

For an expanded selection, the system links all Federated department stores across the nation. And, when guests buy a gift in the store or through an 800 number, that item is immediately deleted, eliminating duplicate purchases.

The Wedding Registry at **ABC Carpet & Home** (888 Broadway, 473-3000) is as unique and eclectic as the store itself. Whether a couple is starting from scratch or starting over, the registry allows them to select basics, accessories, and extravagances that will characterize their new home and life together. Registering is easy—make an appointment with ABC's team of personal shoppers who are familiar with all of the departments in the

Bold, colorful, and modern, these are today's watchwords in home design. Clockwise from left: hand-blown glass at Crate and Barrel, "Annie Glass" at Barneys New York, Pascal Morgue lounge at Ligne Roset, Jonathan Adler bowl at Barneys New York.



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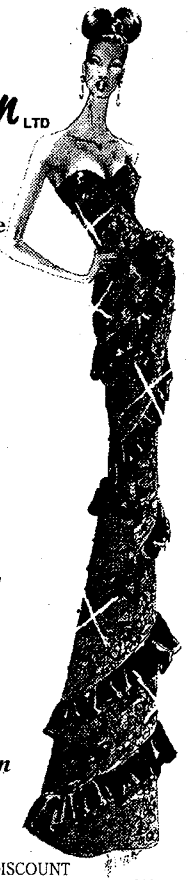

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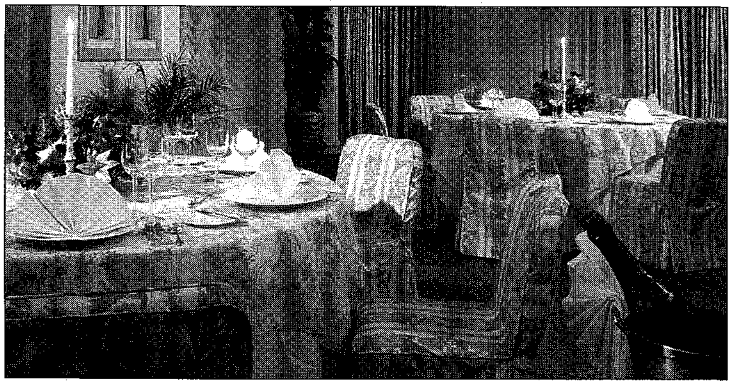

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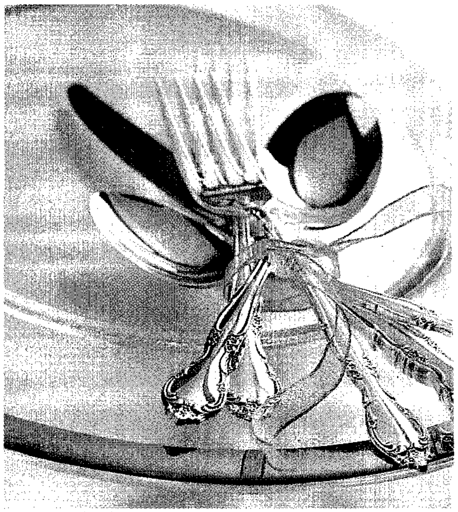


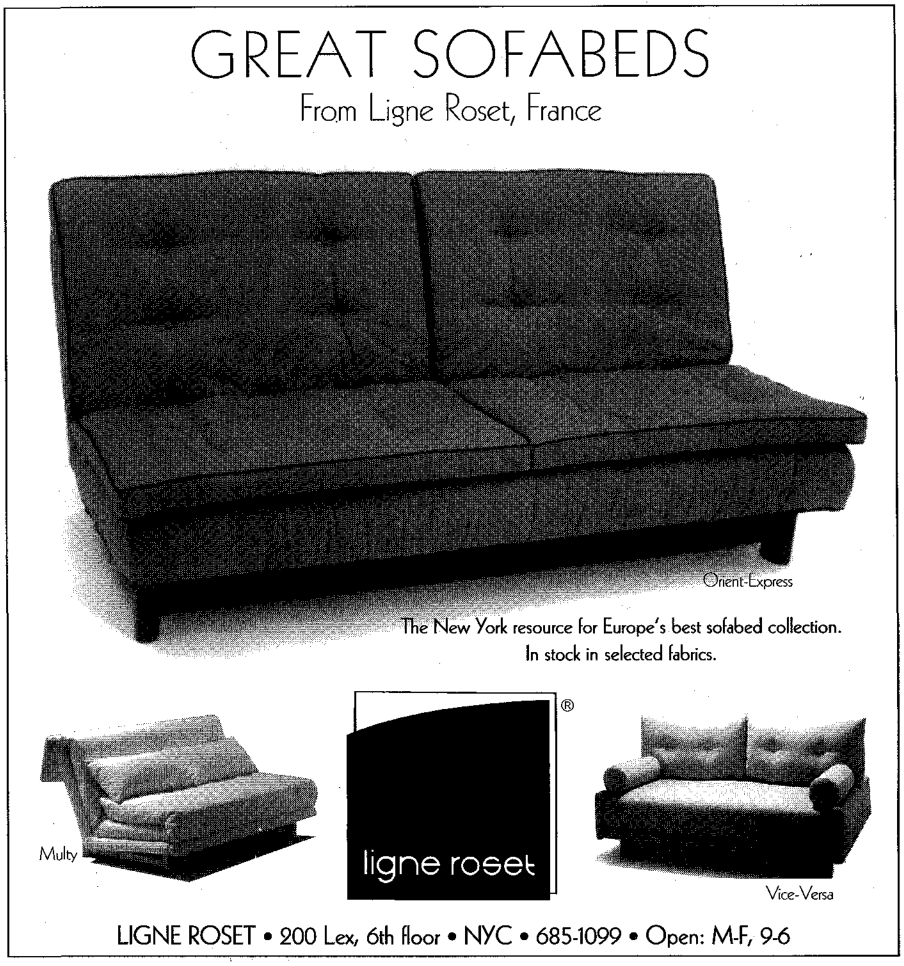
store. They guide couples through their options, and coordinate colors and patterns. Wedding guests can purchase updated choices in the store, or by phone, and the gift will be sent directly. For indecisive couples and guests, an ABC gift certificate is always appropriate.

Barneys New York (W. 17th St. at Seventh Ave. and Madison Ave. at 61st St., 1-800-777-0087) uses a toll-free number and a computerized database to make shopping easier and to prevent duplicate gifts. Guests shopping at any of the Barneys across the nation have access to a particular couple's registry. They carry traditional lines of china and crystal such as Lalique, Limoges, and Baccarat, as well as an assortment of handcrafted ceramics and hand-blown crystal.

Foremost Furniture (8 W. 30th St., 889-6347) has five floors of designer galleries featuring more than 200 vendors of contemporary, 18th century, and traditional furniture. Foremost carries only mid- to upper-end lines at discounts of 30 to 50 percent. They have a full staff of designers who can assist in selecting fabrics or laying out rooms. A bridal registry is also available on the World Wide Web at www.foremostfurniture.com.

At **Ligne Roset** (200 Lexington Ave., 6th Fl., 685-1099), the difference is in the details. The owners' intent is to provide furniture that will warm up a couple's interior—and enhance their lifesytle. They accomplish this with quality craftsmanship and innovative design. These unique home furnishings are bold and colorful, with extremely clean lines and a touch of whimsy.

Elegant essentials for the home—from the kitchen, to the living room, to the bedroom—are available through today's bridal registries. From top: handsome silverware at Macy's and charming light fixtures and bedding at ABC Carpet & Home.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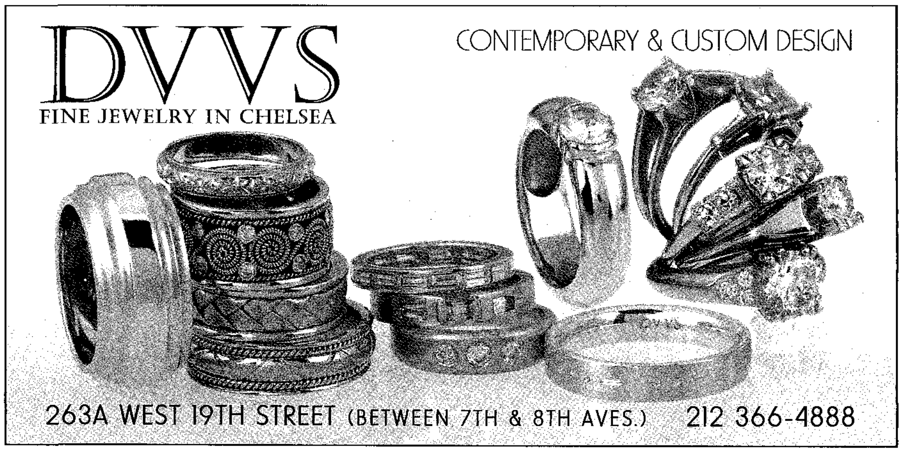
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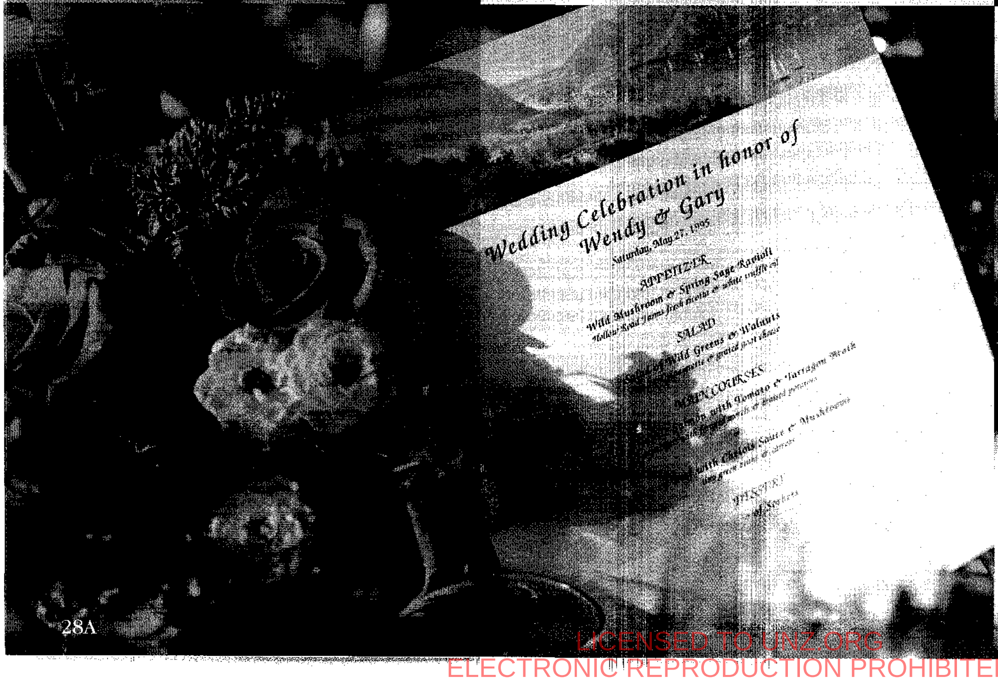

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LASTING MEMORIES

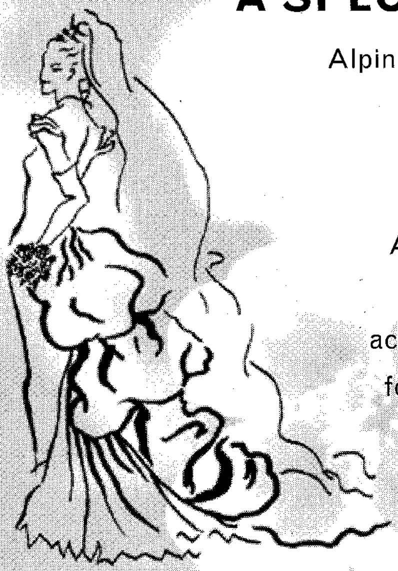
As photojournalists, **Sarah Merians Photography & Company** (101 Fifth Ave., 633-0502) brings a refreshing approach to special occasion photography. From the classic to the unconventional, each photographer has developed his or her owncandid, creative style. Clients select the individual photographer whose work most appeals to them. Video services are also available.

JoVon European International Photography & Video, Inc. (116 Central Park South, 541-5904; 6270 Northern Blvd., Brookville, NY, 516-922-3535) is respected for its unique "Renaissance" style of photography that radiates a sense of timelessness. Through natural light, JoVon is able to capture candid expressions on the most important day of a couple's life.

Cyndy Warwick's (420-4760) work ranges from editorial to fashion to fine art. Her style appeals to couples who want to commemorate their wedding with classic and cinematic photos. Warwick strives to capture her clients' personalities through timeless photos that are anything but staged. She's covered an array of celebrity weddings.

Fred Marcus Photography (245 W. 72nd St., 873-5588) has been shooting top New York weddings for half a century. The studio mixes photojournalism with portraiture, such as posing a couple on Park Avenue. "Select a photographer by viewing the complete coverage of one wedding rather than individual shots of many," says Andy Marcus, the founder's son who now runs the studio. They also provide full video services.

> *The musicians, florist, printer, photographer, and other creative players combine talents to create a smoothly executed and memorable wedding celebration. Be sure to chose professionals who understand the precise ambience you want to create.*



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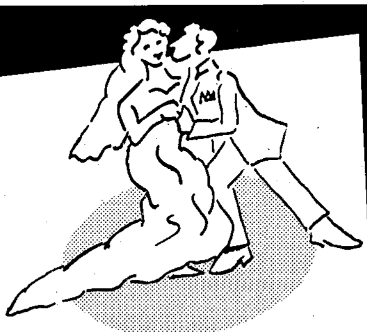

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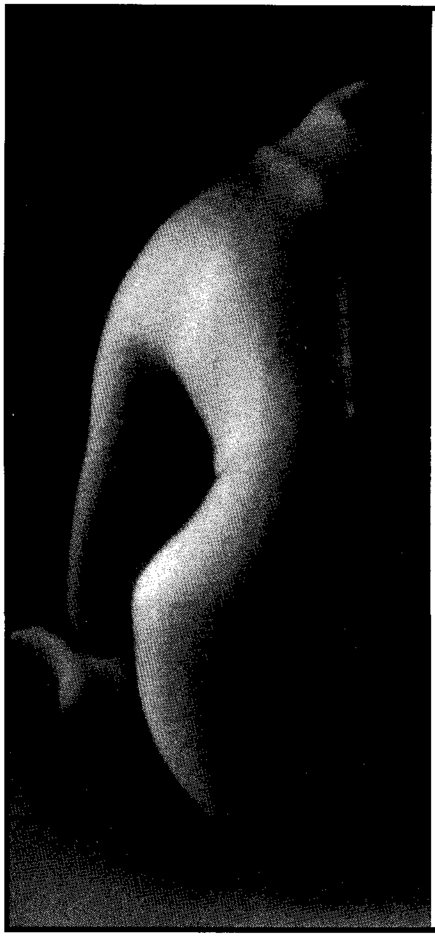

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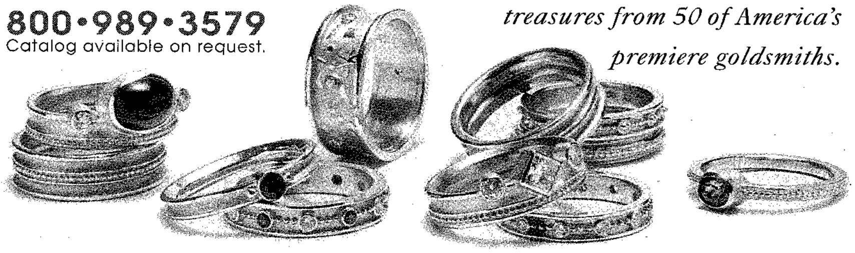

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THE MUSICAL MOOD

At the crucial moment, very few couples choose to have the band strike up that old standby, "The Bride Cuts the Cake." But that's just what can happen without communication and planning.

The leader of **Ken Gross Orchestras** (1-800-688-4480) for more than 12 years, Gross sees a wedding as a finely choreographed event, with music stitching its components together. Most popular is a traditional orchestra, with seven or more members, but Gross can also supply a cocktail pianist to a 20-piece Big Band, a mariachi band, bagpipers, or a Jamaican steel band.

Gross carefully plans how the music will balance with the mix of guests, the catering schedule, the photographer's needs, and above all, the bridal couple's wishes. Six to eight weeks in advance, clients fill out a questionnaire indicating reception plans, musical tastes, and requests for specific songs.

"Some brides and grooms forget there are a variety of guests," Gross cautions. "What makes a party successful is to play things that includes a variety for everyone, from Swing to Top 40."

Legendary maestro **Lester Lanin** (157 W. 57th St., 265-5208), has

Photo: Sarah Merians & Co.

To inject a personal touch, couples should plan their invitations, music, and decor to reflect their personalities.

played for everyone from the Prince of Wales to Ross Perot—and for thousands of happy wedding couples as well.

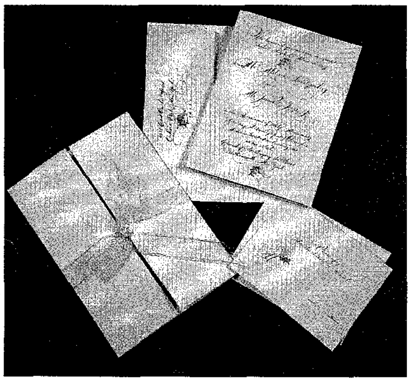
Lanin adapts his approach to the individual requirements of each social event he plays, building a mood to match the desires of the bride, groom, and guests.

In addition to leading his own players, Lanin also represents 15 set ensembles that range in size from a single pianist to a full orchestra.

For the finest in musical entertainment, **Roy Gerson Music** (250 W. 57th St., Suite 2315, 957-9110), offers experienced soloists, small bands, and orchestras. Each will provide a range of musical styles, including classical, swing, Latin, R&B, disco, Motown, as well as current hits.

INVITATIONS WITH STYLE

Consultants at **Alpine Creative Group** (159 W. 25th St., 6th Fl., 989-4198) draw on a wealth of materials to help their clients create the perfect wedding invitation and accessories. Some choose heavy engraved folders, others gravitate to smaller, delicate patterns with tissue wraps tied with dried flowers; others still prefer the look of hand-painted designs on imported papers with parchment overlays. Alpine recently relocated to new showroom and factory quarters, more than doubling its size. By appointment only.



Lovely invitations by Rae Michaels, Ltd. are available in a wide range of styles.

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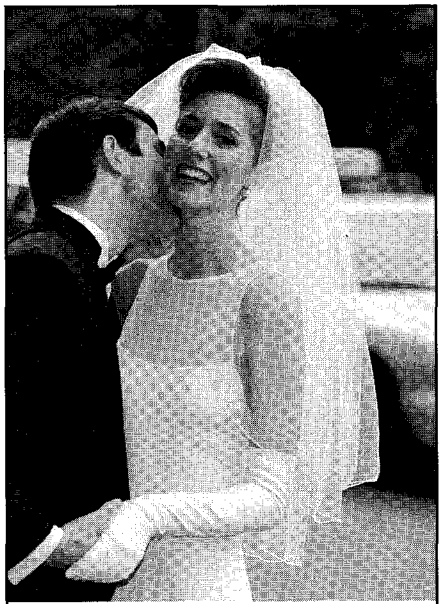

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At **Rae Michaels, Ltd.** (521 Madison Ave., 688-2256), founder and president Rachel (Rae) Yohai presents a broad range of elegantly engraved invitations, from the most traditional to those with a creative flair. Rae helps clients identify the invitation that captures the personality and spirit of the celebration. "There are stories and emotions behind every invitation, and it's my job to help clients address them in a private, comfortable environment," she says. By appointment only.

JEWELRY

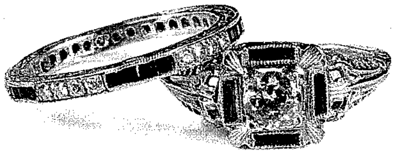
How do you know if you are getting a diamond that has the best color, clarity, cut, and other values? The experts at the **International Gemological Institute (IGI)** (595 Fifth Ave., 753-7100), can help. Once you've selected a stone, IGI's independent grading and appraisal reports will offer the the assurance of quality. When you are making the major purchase of a diamond or other precious stone, independent certification by an IGI expert is a necessary and priceless asset. In addition to providing invaluable in-person assistance, IGI is also introducing an educational and training video, "How to Buy a Diamond." Call 1-888-BUY-IGIS.

At **Wedding Ring Originals** (691 Lexington Ave., 751-3940) owner Mel Krumholtz says this season's most popular look is European-designed bands. Silk, satin, and matte finishes predominate, with contrasting edges or inlays in a second color or metal. Designs by Christian Bauer and other European artisans exemplify the very forefront of this exciting new look. Krumholtz adds that platinum jewelry with flush-set diamonds are best sellers.

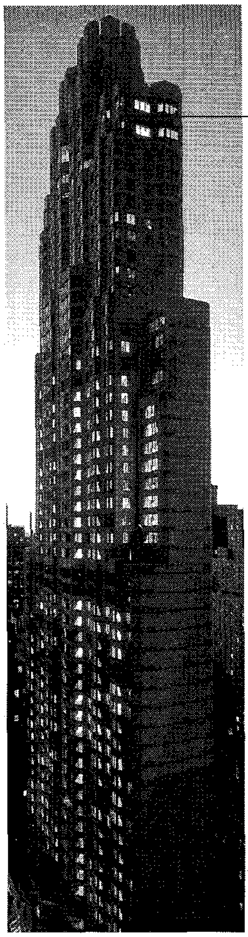
At **DVVS**, (263A W. 19th St., 366-4888) co-owners James Corry and Evans Siskel feature their own inspired jewelry designs, as well as the designs of other talented artisans. The atmosphere is welcoming and the jewelry is both classic and contemporary. If you've been diamond shopping, you get the meaning in the name DVVS (the grading of a top-quality stone). The same modest approach is taken to help customers find just what they are seeking.

The Clay Pot (162 Seventh Ave., Park Slope, Brooklyn, 718-788-6564) is a gallery of American crafts, says president Bob Silberberg. It has more than 100 jewelers designing contemporary rings, with 700 designs on display. "All the rings are pretty unique," says Silberberg, "and most people who come in tend to like the notion of something being made for them." Couples can personalize many elements of a design.

Stardust Antiques (38 Gramercy Park, 677-2590) specializes in antique wedding bands and diamond engagement rings. Owners Ken and Esther Gold believe that the uniqueness of every couple should be matched by a special wedding ring. Many of their rings are one-of-a-kind Victorian, turn-of-the-century, and Art Deco styles set in platinum, 14k, and 18k gold. The store also sells vintage furniture and antiques—perfect wedding gifts.



A Victorian duo by Stardust Antiques.



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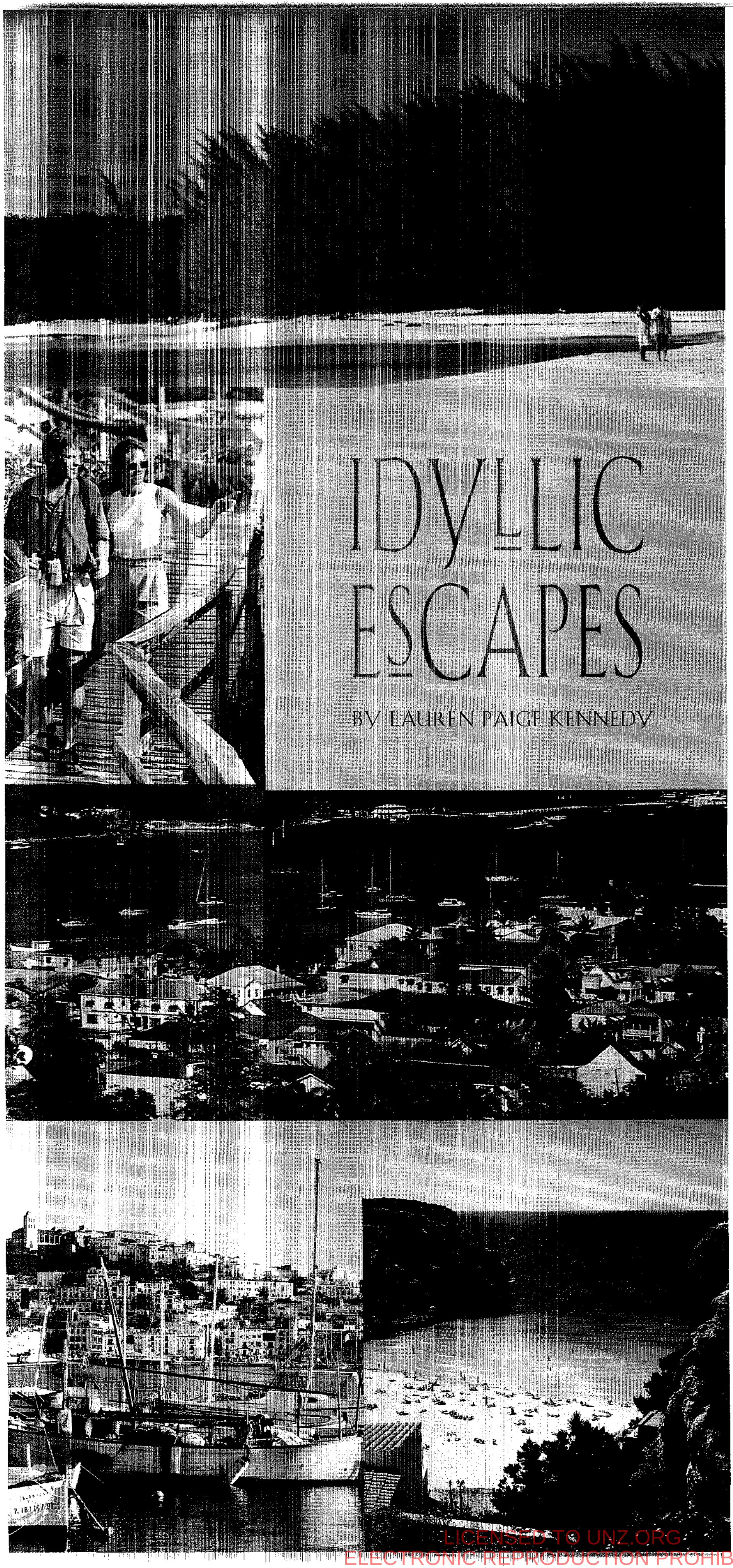


THE BAHAMAS

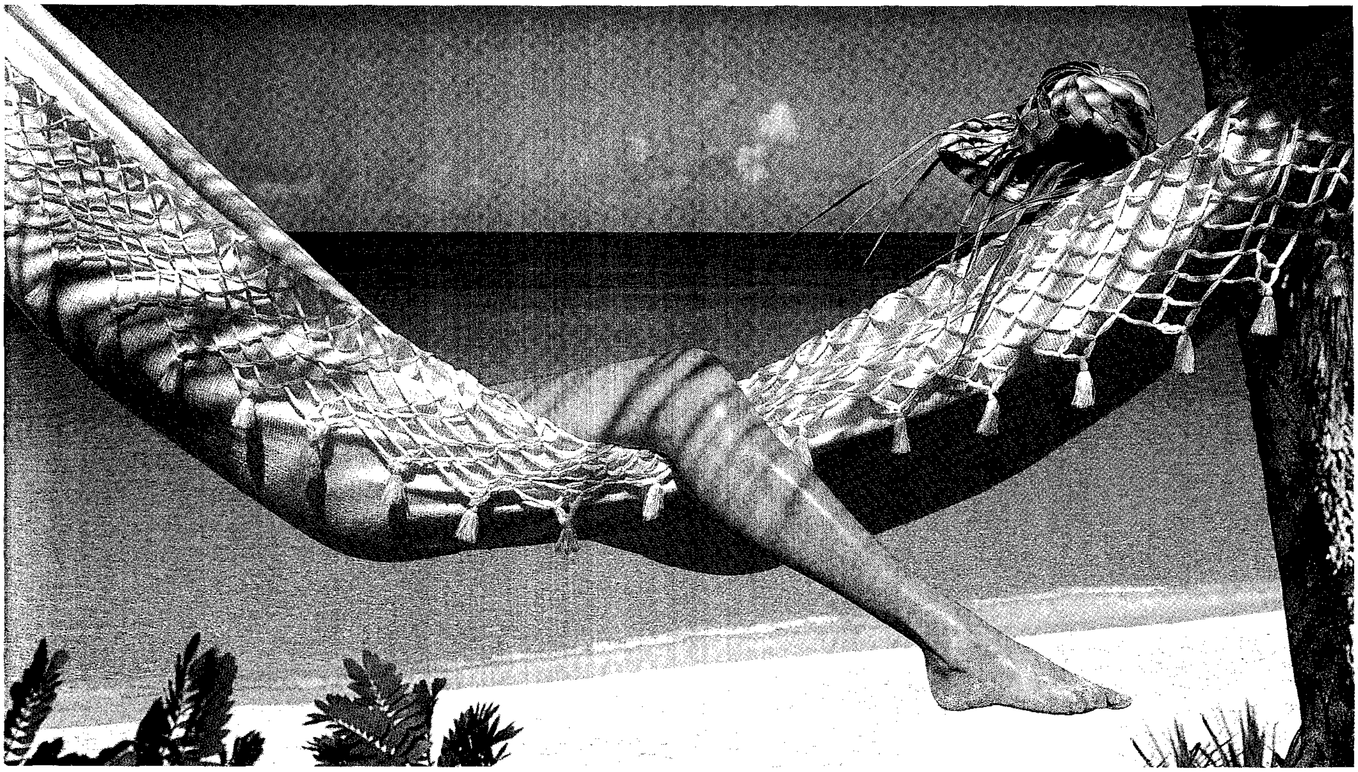
So, your relatives have wrested control over what should be the most meaningful day of your life—your wedding. Instead of dreaming of the big day, you're dreaming of escape. Or, maybe you'd prefer a simple ceremony without months of planning—something impromptu, entirely unfettered, and very romantic.

How about a stress-free (and balmy) alternative to traditional nuptials: saying "I do" in **The Islands of the Bahamas**. Whether you wear a sundress or a bikini, getting married in the Bahamas is easier than you'd think. The Bahamian Parliament recently passed a law allowing couples to obtain a license and marry the day after they arrive—for a fee starting at $175. Rings are exchanged, the bride is kissed, and the honeymoon begins—immediately.

Located just 60 miles off the coast of Florida, the Bahamas boast more than 700 islands and dozens of cays, reefs, parks, and gardens, plus an array of activities. With its sandy white beaches, turquoise blue water, and beautiful accommodations, it's difficult to imagine a more idyllic setting to pledge eternal devotion. Newlyweds will want to jet ski, sail, snorkel, and go deep-sea fishing. At night, romance is alive with the sound of tropical music—couples can groove to the island beat after dining outdoors.

Best of all, you can leave the details to someone else. The Bahamas Ministry of Tourism will recommend a wedding consultant to coordinate the event, select a hotel, arrange for flowers, music, and food, and explain the attractions on each island. Contact 1-800-NUPTIALS or 1-800-4-BAHAMAS.

Escape to paradise for an exotic honeymoon retreat. Pictured above left, the beaches, cays, and natural beauty of The Islands of the Bahamas make them a hot honeymoon destination. At left, the diversity of sunny Spain provides a bounty of options.



Paradise Island Beach

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"WHO?"

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THE MANY FACES OF SPAIN

Before newlyweds charter their honeymoon to Spain, they may want to decide "which" Spain they'd like to experience. Situated in southwestern Europe, Spain occupies the Iberian Peninsula and is bathed by the Mediterranean and Cantabarian seas as well as the Atlantic Ocean. It boasts geographical and cultural diversities that few countries can claim, and for this reason references to the "different Spains" are quite common.

There is Northern or "Green" Spain, encompassing four regions, renowned for humid climate, seafaring customs, and lush terrain. Basque, one of this region's cultural jewels, is its age-old, pre-Indo-European language, Euskera, a tongue whose origin has never been fully established. In Cantabria, the region west of the Basque country, vacationers can venture back in time to explore the rupestrian cave paintings at Altamira, an amazing window to prehistoric life.

Mediterranean Spain occupies the entire eastern coast. Catalonia, in the northeastern section, is highly developed and dynamic. It is home to breathtaking Barcelona, the city that hosted the '92 Olympics and houses the genius of modernist architect Antonio Gaudí. This entire region is popular among tourists, especially The Costa Brava, an area of majestic natural beauty with looming cliffs, small coves, sandy beaches, and fishing villages.

Southern Spain is famous for its sun, poets, folklore, and stunning scenery, bordering both the Mediterranean and the Atlantic Ocean. Honeymooners won't want to miss La Costa del Sol, Spain's biggest hotspot for visitors of all nationalities. This zone is peppered with airy whitewashed houses, medieval structures, subtropical vegetation, and duty-free ports to the north coast of Africa.

Inland Spain is widely known for its prominent vineyards that figure among the finest in the world. Its terrain is flat and lowly populated, but this area features a wealth of living history: grandiose cathedrals, the ruins of ancient kingdoms, Roman fortifications, frescos, Renaissance architecture and the famous "hanging houses"—buildings that appear to be suspended over steep ravines. And Madrid, founded by the Moors in the 9th century, is one of Europe's most cosmopolitan and romantic cities.

Finally, the islands of Spain are located in the Mediterranean Sea off Spain's eastern shore, numbering five in total. Considered the most prestigious spots to vacation, the islands offer sophisticated accommodations and active marinas.

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Photos courtesy of Tourist Office of Spain

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AIRLINES OF SPAIN

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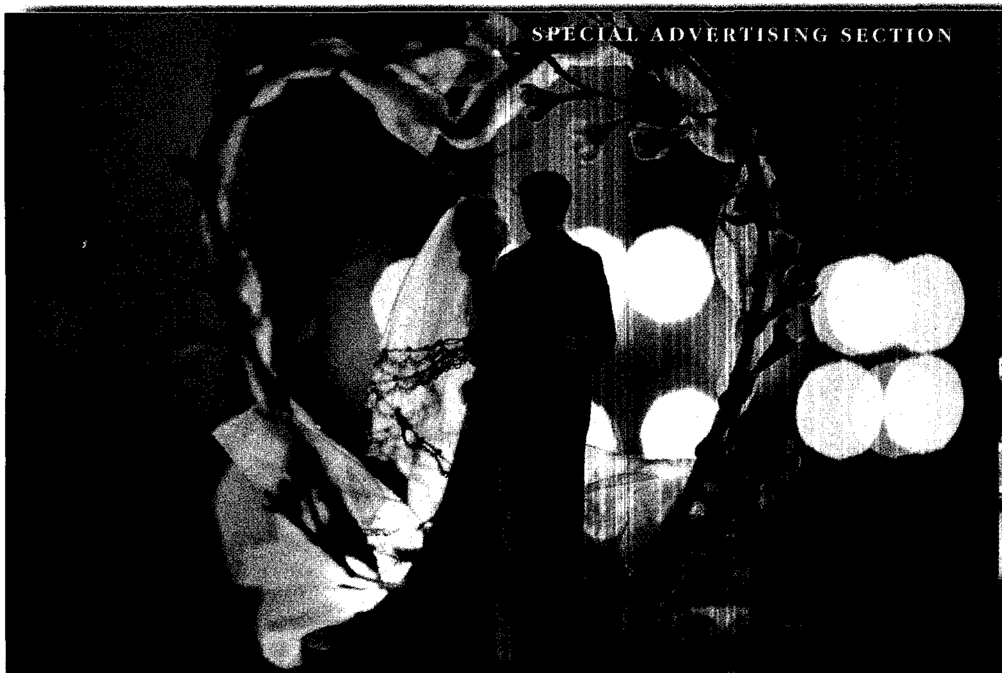

SETTING YOUR SITE

HOSTING THE RECEPTION

Although many couples originally fantasize of getting married in a home, a large percentage change their minds after learning how much work goes into planning an in-home wedding. One bridal expert told us about a New York couple who leased a home in Bridgehampton for the entire month of July in order to hold their wedding in it—only to find themselves debating over whether to repaint the house's lackluster exterior.

When you get married in a place that isn't set up for a wedding, you are entering a whole new realm of work. Take the couple who chose an East Hampton home for their wedding, and suddenly found themselves worrying about town parking permits.

Most couples can barely manage the guest list, much less paint chips, landscaping, and municipal permits. That's why so many choose a site designed to navigate the logistics of a wedding. In and around Manhattan, there are historic mansions and townhouses, verdant parks with picturesque restaurants, and hotels overlooking the Hudson River, Times Square, or Central Park. All have the staff and amenities to handle minute details—from china, tableware and flowers to catering and entertainment. The hardest part about throwing a unique wedding in New York is choosing the venue that best suits your individual style.

One way to simplify the process is by calling **Save the Date** (333-DATE), a free event and wedding location service. The pros here will help you choose from among 800 spaces listed in their directory. Their specialty is providing a customized location guide that offers unusual choices, such as rooftop gardens, lofts, nightclubs, as well as traditional options—hotels, mansions, and private clubs.

How does a couple go about choosing a wedding locale that offers catering, amenities, location, service, and ambience that fits their budget and style? Simply turn the page for a comprehensive directory of best-loved wedding options.

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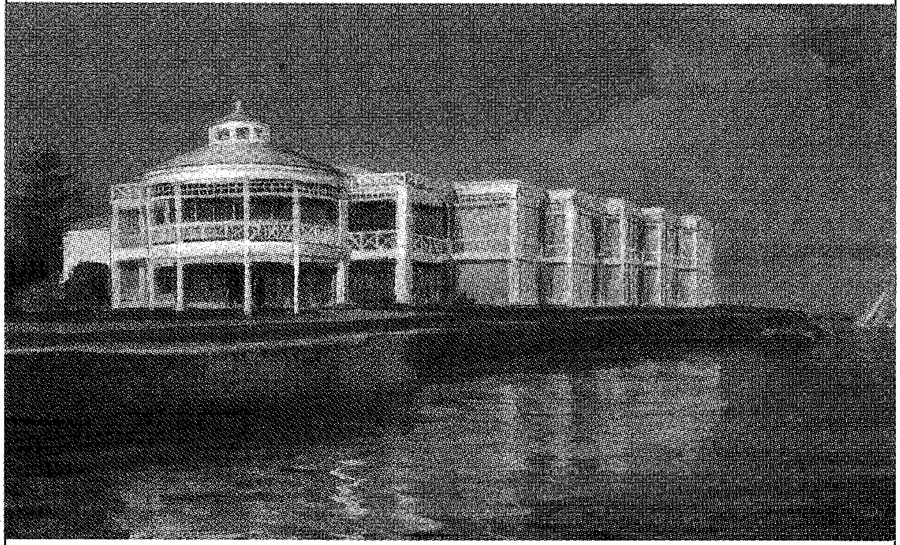
a very special place...



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Bronx, NY
718-220-0300

The famous food and service of Abigail Kirsch is featured in the Garden Terrace room on a hilltop at the New York Botanical Garden. Designed in the Palladian style, this one-story structure has soaring windows and opens to lush gardens and a terrace that accommodates 400. The smaller Snuff Mill, for up to 120, is an authentic stone mill that's been restored and equipped with modern amenities. And the unique Conservatory Tent, adjacent to the Enid A. Haupt Victorian Conservatory, is available from April though November, with a capacity of more than 1,000.

Abigail Kirsch at The Pratt Mansions
1027 Fifth Ave.
717-1130

These Beaux-Arts residences opposite the Metropolitan Museum of Art are resplendent. Oak paneling and a gleaming marble spiral staircase lead to a handsome ballroom—a gracious setting at a landmark address, made more gracious still by Abigail Kirsch's elegant catering.

Abigail Kirsch at Tappan Hill
81 Highland Ave.
Tarrytown, NY
914-631-3030

Tappan Hill in Tarrytown is a handsome stone mansion with dazzling views of the Hudson River, a soaring, marble-floored rotunda with a conservatory ceiling and classic curving staircase. Wall-to-wall windows overlook rolling hills, the river, and the Palisades. There are charming areas on the grounds for romantic outdoor ceremonies. Food and service by Abigail Kirsch are also available at other venues.

American Park at the Battery
Battery Park, off State St.
517-2233

Located at the tip of lower Manhattan in the heart of Battery Park, this urban oasis offers unsurpassed views of the Statue of Liberty and Ellis Island. With multiple terraces, a garden patio, and culinary excellence, American Park is perfect for corporate and social occasions, accommodating groups from 50 to 1,200. Fall/winter reservations are now being accepted.

The Boathouse
Entrance at E. 72nd St. and Fifth Ave.
517-2233

Poised on the lake in Central Park, The Boathouse offers spectacular views of the Manhattan skyline. It also offers an English garden pavilion, authentic Venetian gondola rides, shuttle service, and much more. The Boathouse, accommodating groups from 50 to 1,500, is perfect for year-round entertaining, featuring contemporary American cuisine. Full-service catering, Glatt Kosher Catering, and on-site professional event planners are available.

The Castle at Tarrytown
400 Benedict Ave.
Tarrytown, NY
914-631-1980

This Normandy-style castle is perched on 10 hilltop acres overlooking the Hudson River. Now housing a luxurious inn, gourmet restaurant, and elegant events facility, its settings include the Caramai Ballroom and The Great Hall with a 40-foot vaulted ceiling, stained-glass windows, and a musicians' balcony. The library can be reserved for more intimate gatherings. Rooms: 21. Suites: 10. Rates: $150 to $650. Capacity: 120-150. Per person: $100-$180, plus tax and gratuities. Facilities: The Equus Restaurant. Contact: catering office, 914-524-6365.

Celebrating with style. An elegant table setting at Equitable Tower.

Saying "I do" at The Boathouse.

Century Café
132 W. 43rd St.
398-1988

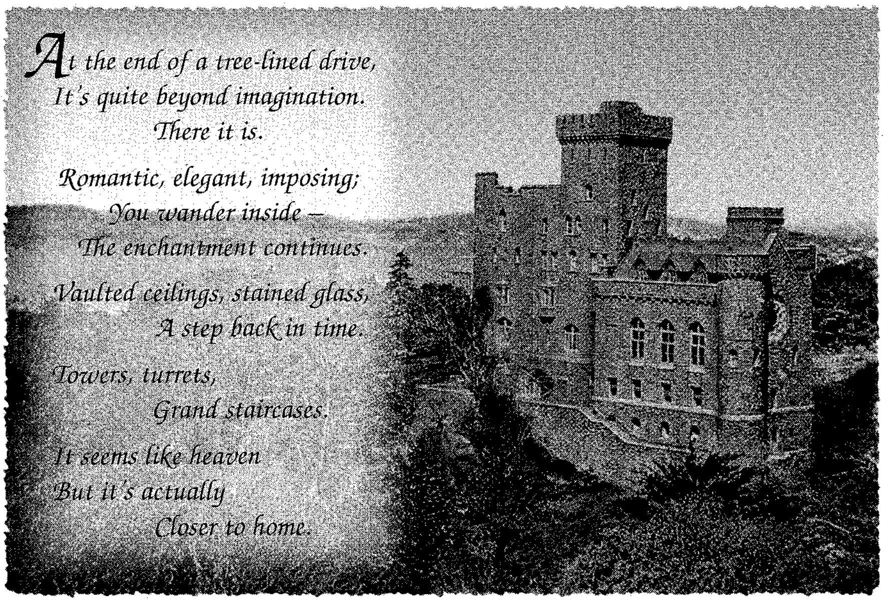
This airy multilevel establishment is a fun and festive place to hold a wedding. Critics praise the creative American Continental cuisine as well as one of the best wine lists in the country. Capacity: 220. Per person: From $60. Contact Myke Ripellino.

Charles, Sally & Charles
at the Palm House at
The Brooklyn Botanic Garden
100 Washington Ave., Brooklyn, NY
718-398-2400

The setting is unlike any other at The Brooklyn Botanic Garden, with 52 acres of celebrated gardens available for your exclusive affair. Indoor cocktail parties are held in the Steinhardt Conservatory, consisting of the desert, the temperate zone, and the tropics. The Victorian Palm House is the site for a breathtaking main reception.

The Equitable Tower
787 Seventh Ave.
554-2833

Sweeping vistas from the rooftop Tower Room include the New York Harbor and the Statue of Liberty. The room features a collection of historical portraiture which, along with stately columns, rich wood moldings, and antique sconces, enhances the Federal period design. The more intimate Alexander and Laurel Rooms, perfect for smaller affairs, feature antiques and a wood-burning fireplace.



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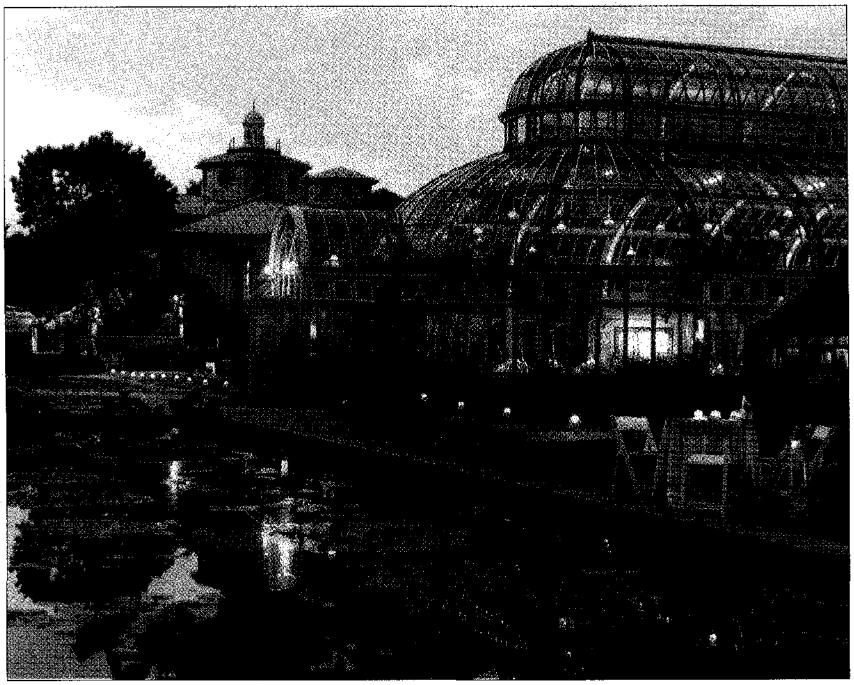

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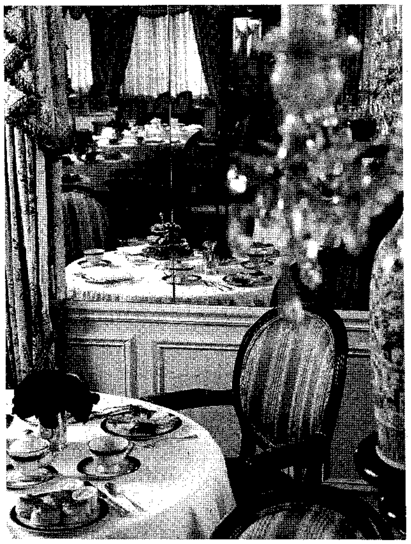

The Lowell
NEW YORK

Nestled in a serene setting on the second floor, The Lowell's Pembroke Room is identified only by discreet letters etched on the frosted glass and mahogany doors. Ideal for breakfast, weekend brunch, afternoon tea, wedding receptions, or social affairs.

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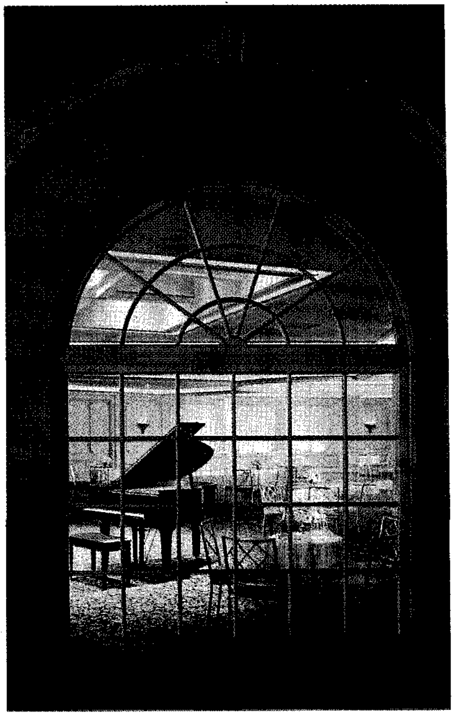

A view into The Fountainhead.

The Fountainhead
55 Quaker Ridge Road
New Rochelle, NY
914-235-4400

A $5 million renovation has made this luxurious catering facility feel even more like a private mansion. Its charm includes a glass-enclosed atrium, a marble foyer, a waterfall, and working fireplaces. A skylight soars over a nondenominational chapel and altar of white marble. It specializes in creating an elegant custom wedding.

The stately Castle at Tarrytown.

FRESCO by Scotto
34 E. 52nd St.
935-3434

New York restaurants are often a family affair, as is the case with FRESCO by Scotto, owned by the Scotto family. At a recent wedding performed by Mayor Giuliani, one room was set up as a chapel. Then, while guests dined in the front rooms, the back area was transformed into a dance floor with a live band.

Glen Island Harbour Club
Glen Island Park
New Rochelle, NY
914-636-6500

Undergoing major renovations that will create the area's premier waterfront location, the Glen Island Harbour Club is located on a secluded island with a private park setting, dramatic water views and a chapel on location with sunset views. The grand opening is scheduled for September 1997, and renderings are currently available.

Hudson River Club
4 World Financial Center
250 Vesey St.
786-1500

Located in the World Financial Center above the North Cove Marina on the Hudson River, the club delights with waterfront views. Receptions are held in terraced dining rooms with tapestry covered banquettes to create an ambience reminiscent of the private clubs of old New York. The festivities can be held outside under a tent. Per Person: $100 and up. Capacity: 130.

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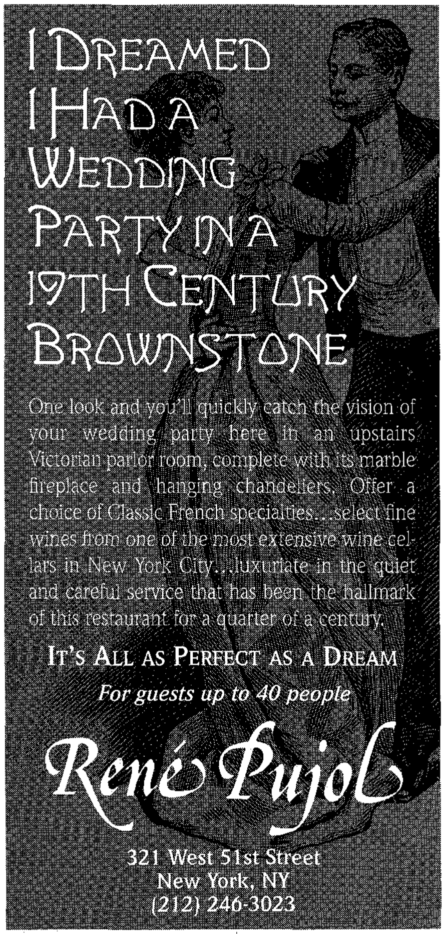

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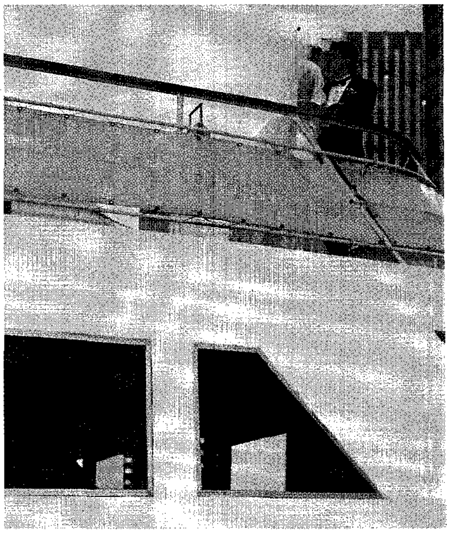


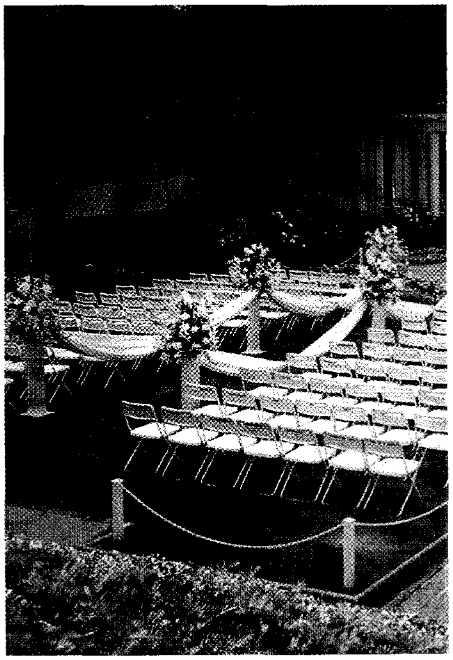
Romance aboard World Yacht.

The Metropolitan
3 Glen Cove Rd.
Glen Cove, NY
516-671-4444

Just 45 minutes from Midtown is a touch of Manhattan on Long Island's North Shore. Its ballroom features 20-foot ceilings with curving balconies, a grand Palladian entrance, and a patio. The main dining room offers mahogany-framed mirrors and a glass-enclosed balcony over the dance floor.

Red Eye Grill
888 Seventh Ave. at 56th St.
541-9000

The second-story private party rooms



A garden ceremony at Shadowbrook.

are a New York rarity: they are every bit as warm, comfortable, and architecturally exciting as the restaurant itself. Specialties from the celebrated bicoastal menu include Dancing Shrimp and New York's most unusual selection of fish and sushi. Additional amenities: two fireplaces, two private bars, and a custom audio system.

Rêne Pujol
321 W. 51st St. (between 8th and 9th aves.)
246-3023

Traditional French cuisine with a contemporary twist. Rêne Pujol occupies two brownstones. Upstairs from its main dining rooms (one with a fireplace) are two rooms for private parties. With its tapestries, baroque bar, and antiques, the rooms have the feel of an elegant but comfortable French country home. It's a family affair—owner Réne Pujol works with his Nicole and her husband, chef Claude Franques.

Rossini's
108 E. 38th St.
683-0135

Old-style New York is alive and well at Rossini's, an elegant and luxurious split-level Italian restaurant. Its plush velvet chairs and widely spaced tables create a romantic atmosphere far removed from New York's hectic pace. Rossini's can accommodate up to 150 guests for receptions and rehearsal dinners and is happy to arrange for special menus and additional music.

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Photos clockwise from left: Sarah Merians & Co., Terry De Roy Gruber, Sarah Merians & Co.,Grand Hyatt, Cyndy Warwick

Shadowbrook
Rt. 35 Shrewsbury, NJ
908-747-0200

Fantasy becomes reality at Shadowbrook, an elegant Georgian mansion set on 20 secluded and beautifully manicured acres. Its colonnades and rose-filled gardens make it a unique setting. Its award-winning culinary staff can tailor menus to a couple's tastes. Its rooms can accommodate small weddings to those of up to 350.

Tatou
151 E. 50th St.
753-1144

Originally built as a small opera house, Tatou was a legendary speakeasy in the '30s and '40s that became one of the city's premier supper clubs. Now restored to its former opulence, Tatou continues its legacy of elegance. Chef Michel Bourdeaux prepares exquisite French cuisine. Adjacent to the Kimberly Suite Hotel, it is also close to several churches and synagogues.

Tavern on the Green
Central Park West at 67th St.
873-4111

This stunning venue is ensconced in verdant Central Park. In the warmer months, bridal couples bask in the glow of 1,000 hanging lanterns. Indoor rooms and outdoor gardens are available for both the wedding and reception. Celebrity chef Patrick Clark produces food as spectacular as the setting.

24 Fifth Avenue Ballroom
24 Fifth Ave.
254-1300

Conveniently located on lower Fifth Avenue in a registered historic landmark building. Separate cocktail reception area directly overlooking Fifth Avenue, sunken oak dance floor, and fine, contemporary cuisine are offered at this wonderful location.

World Yacht
Pier 81, West 41st St.
and Hudson River
630-8800

What could personify New York, the world port, better than a wedding at sea aboard one of World Yacht's five luxury ships? The company that pioneered elegant dining afloat can design an on-board wedding that combines fine dining by candlelight, live music, and dancing with the Manhattan skyline as a backdrop.

HOTELS

New York is famed for its myriad splendid hotels. Some offer elegant rooftop settings, others spectacular ballrooms, all top-shelf service, lodging, and amenities to stasify discriminating tastes.

For those looking for one of New York's inimitable spaces, **Paint the Town Red** (677-3173), which plans and coordinates special events, also operates a location-finding and vendor-referral service. Its database includes hotels, private clubs, mansions, lofts, museums, penthouses, landmark spaces, and more. The lists may be generated according to price, location, capacity, and other criteria. Listings include lighting and staging companies, chair and tent rental firms, valet parking facilities, bands, and florists.

The Grand Hyatt New York
Park Avenue at Grand Central Station
850-5909

A multi-million dollar renovation has renewed the Grand Hyatt's status as one of the city's premier hotels, from its grand four-story atrium lobby to its Empire State Ballroom—at 19,000 square feet. There are more than 24 smaller function rooms, plus lovely pre-function spaces, catering by the renowned Chef Tony Wall, and service from a professional staff. Rooms 1,407. Rates: $225-$300. Capacity: 1,800 sit-down. Per-person $125 and up. Facilities: The Crystal Fountain Restaurant and The Sun Garden Lounge. Contact: Jeffrey Becker, Director of Catering, 850-5925.

Le Parker Meridien Hotel
118 W. 57th St.
245-5000

The four-diamond hotel located on West 57th Street is the perfect setting for a memorable celebration. Three elegantly appointed function rooms look out onto the grand three-story lobby atrium featuring majestic arches and mosaic-tiled ceilings. The Penthouse Room and Garden Terrace are located on the 42nd floor, offering spectacular views of Central Park and the Manhattan skyline and seating for 180 for dinner with dancing. The property offers fine French cuisine and European service. Rooms: 700. Rates $300-$2,500. Capacity: 180. Price per person: $125++. Other facilities: 5,000 sq. ft. health club, rooftop atrium pool and sun deck, and Parisian-style lounge.

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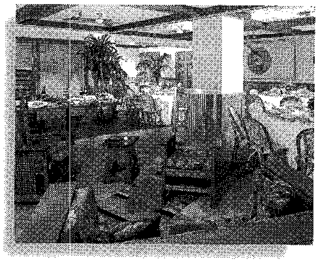

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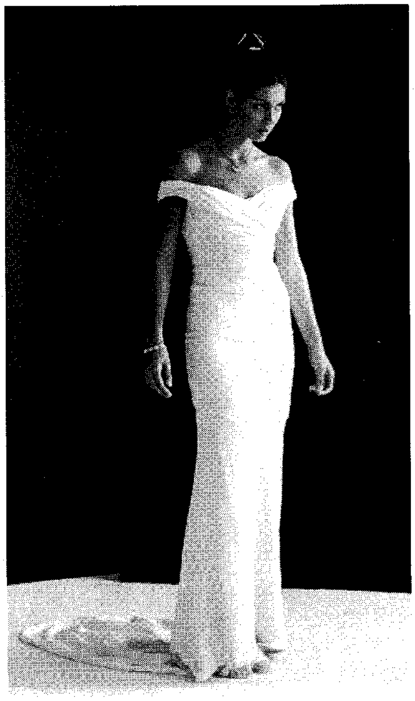

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The Lowell
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The Lowell combines the atmosphere of a genteel European retreat with the warmth and familiarity of a private home. Fine antiques, 19th century prints, and Chinese porcelains surround guests at this 1927 urban landmark hideaway. Wood-burning fireplaces and terraced garden suites further indulge newlyweds. The Pembroke Room is a premier wedding party space, resembling an English tearoom and accommodating 75 for cocktails and 40 for dinner. The Lowell, Garden, and Hollywood suites also are available for private functions. Rooms: 65. Rates: $295-$1,655. Per person: from $200. Facilities: The Post House Restaurant. Contact: Natascha Seifritz-Donlon.

The Mark
Madison Ave. at 77th St.
744-4300

This elegant boutique hotel is noted for its outstanding service and tasteful ambience. Decorated in neoclassical style, the Mark's second floor is devoted to function space and may be subdivided into separate reception and dinner-dance areas. Its townhouse-styled banquet rooms are dramatic and appealing. The hotel offers a wedding package ($180 per person) that includes food, beverages, tax, gratuities, and a bridal suite. Rooms: 180. Rates: $330 to $2,400. Capacity: 300 (160 sit-down). Per person: from $180. Facilities: Mark's Restaurant and Bar. Contact: catering office.

Millennium Broadway
145 W. 44th St.
768-4400

The meticulously restored turn-of-the-century Hudson Theatre at the Millennium Broadway, and its Tiffany glass skylights set the stage for a dramatic wedding celebration. Create that special environment for your guests with architectural and pinspot lighting of each table. Dance the night away on a grand Broadway stage. Orchestra seats are removable for a variety of dining arrangements. Everything is here for a spectacular opening to the bridal couple's life together. Rooms: 627. Rates: $235-$1,400. Capacity: 500 reception, (250 sit-down). Price per person: from $150. Other facilities: Gallery 8, Club Dining Rooms, Restaurant Charlotte. Contact: Carolyn Altieri.

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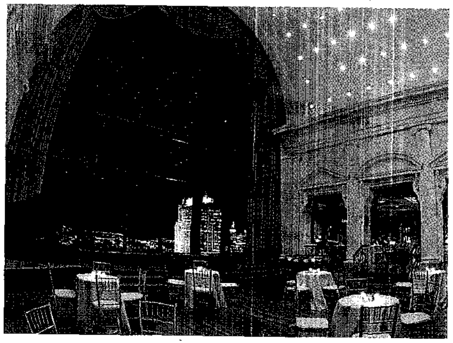

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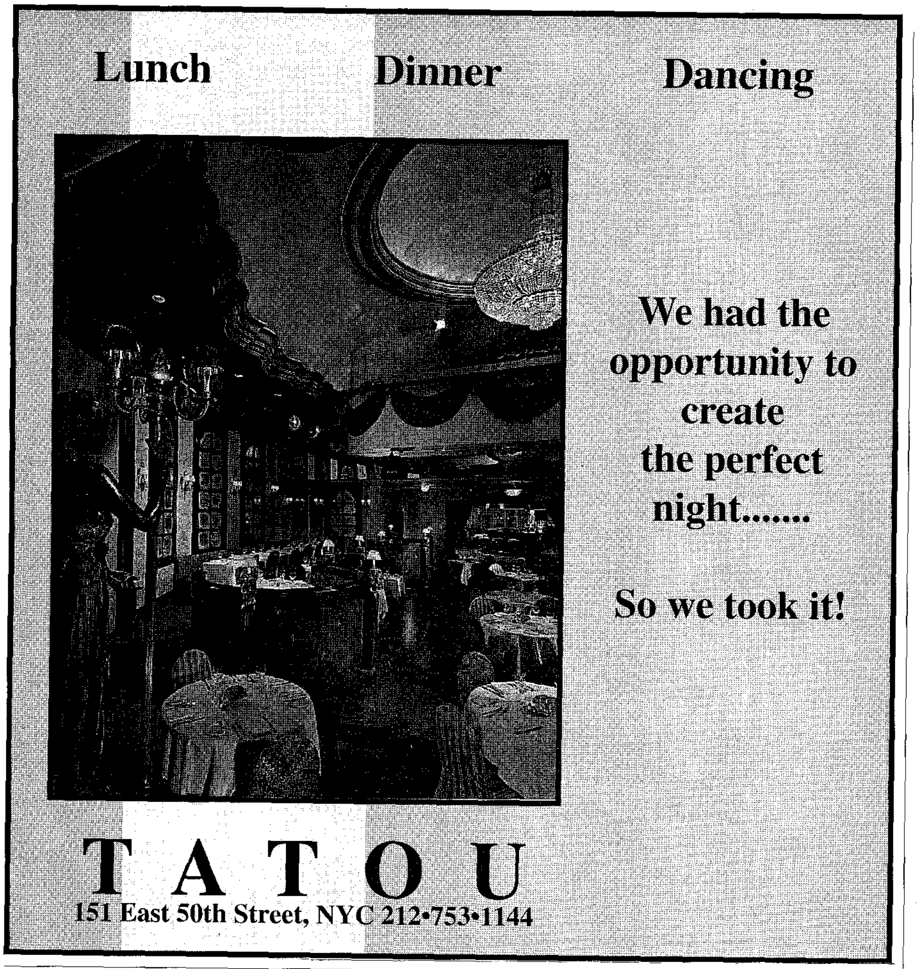
The Norwich Inn & Spa
607 W. Thames St.
Norwich, CT
860-886-2401, 1-800-ASK-4-SPA

An historic New England country inn/resort, The Norwich Inn & Spa is a charming setting for any wedding reception or honeymoon. Three banquet rooms, all with fireplaces and natural lighting, can accommodate from 10 to 175 guests. Manicured grounds, rock gardens, natural spring-fed ponds, and breathtaking scenery provide a magnificent backdrop for wedding pictures. Before the wedding, shed the stress of planning and look your best by enjoying a massage, facial, and all the pampering offered by this world-renowned spa. Award-winning traditional cuisine and attention to detail make for a memorable occasion. Rooms: 100. Rates: $115-$245. Per person: $78-$99 for wedding packages. Facilities: Prince of Wales Restaurant. Contact: Shauna Pangilinan.



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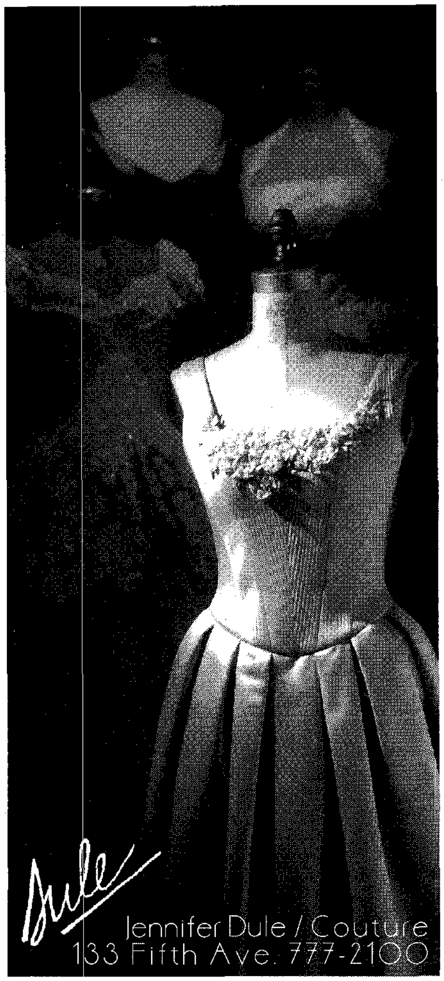

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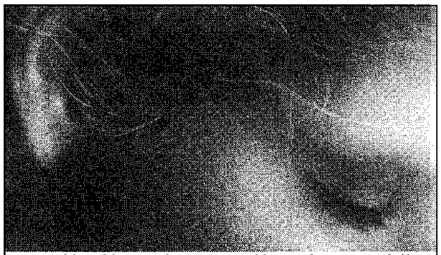

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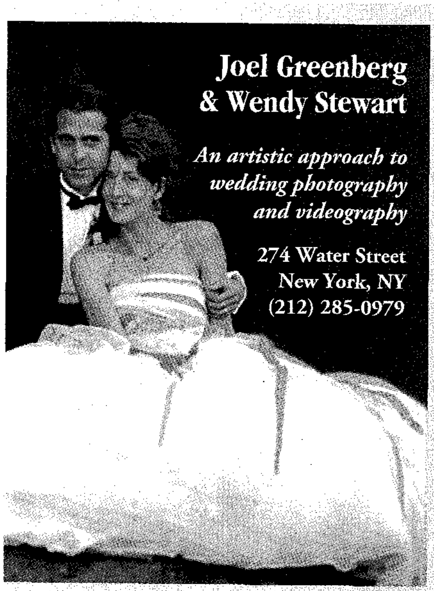

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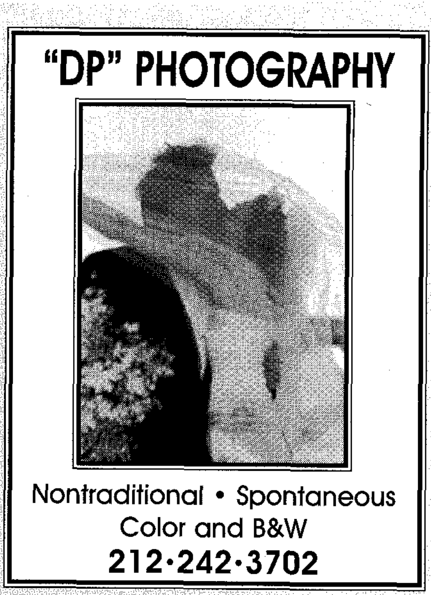

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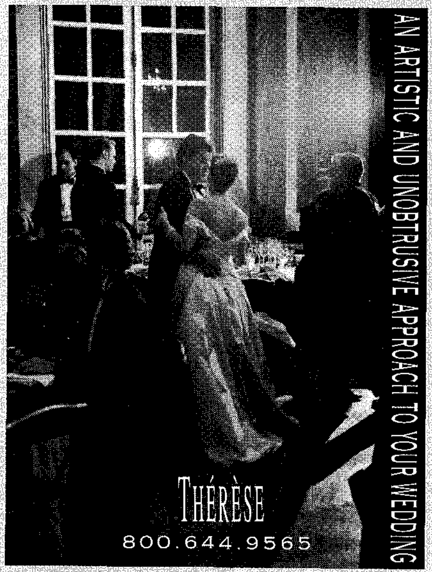

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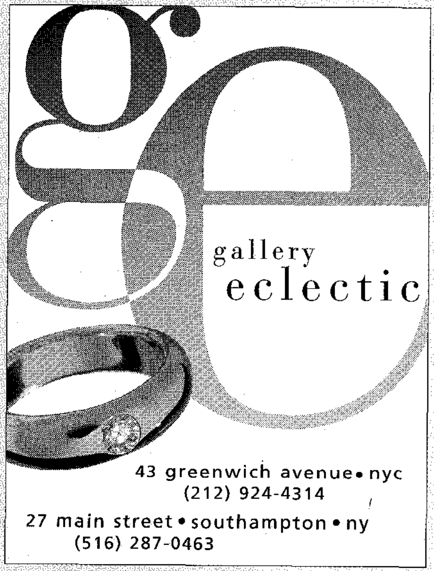

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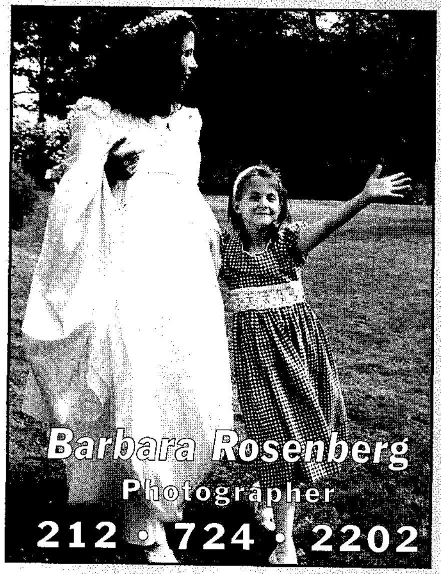

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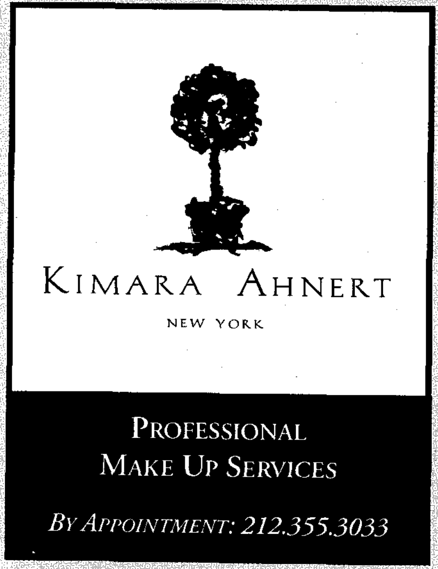

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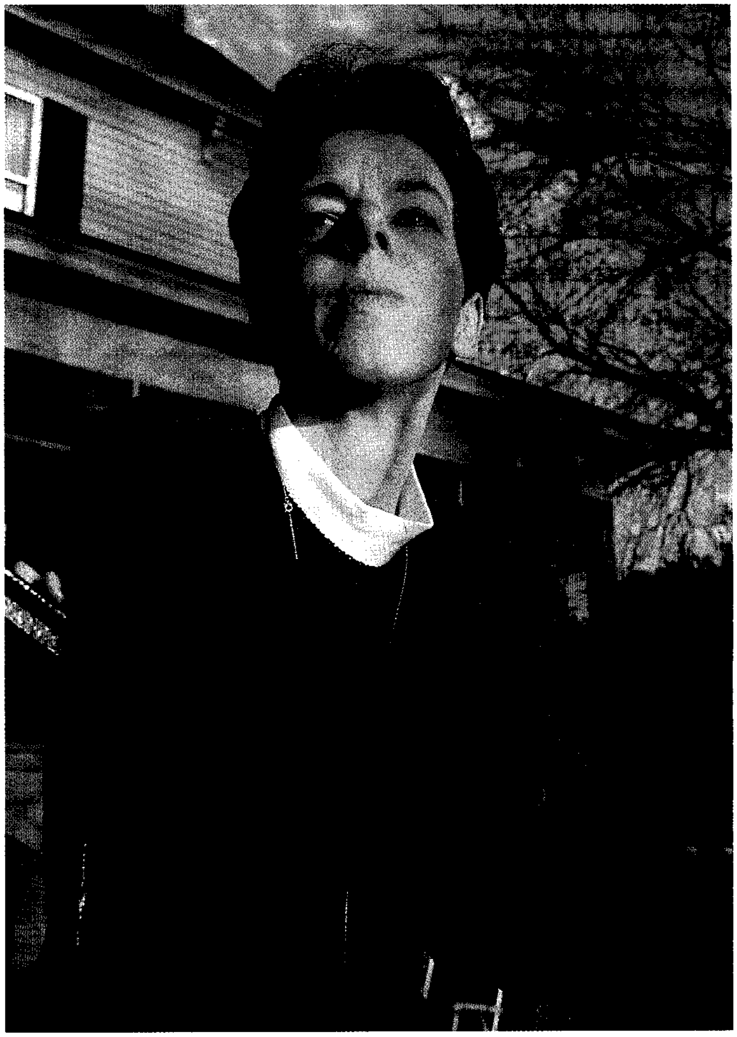
TELEVISION JOHN LEONARD

It Took a Village

After a stunning court reversal, filmmaker Ofra Bikel revisited a North Carolina town and a child-abuse scandal that made national headlines.



***Innocence Lost*:** **Betsy Kelly was the only one of the "Little Rascals Seven" to accept a plea bargain.**

Photograph by M.J. Sharp.

DOWN IN EDENTON, NORTH CAROLINA (pop. 5,000), some people have finally stopped talking to Ofra Bikel. Bikel, the award-winning documentary producer for the public-television series *Frontline,* has shown up every year for the past seven in their living rooms, courtrooms, backyards, offices, and dreams, wielding her camera like a sword. These belatedly zippered lips belong to the prosecutors of Bob Kelly; his wife, Betsy; and their employees at the Little Rascals day-care center. In 1989, the Little Rascals Seven were indicted on 429 counts of sexually abusing children with knives, forks, needles, and hammers. In 1992—despite a lack of any eyewitnesses, a paucity of medical evidence, an absence of physical evidence, and a lurid excess of improbability (5- and 6-year-olds, coached by designer therapists, testified to spaceships, hot-air balloons, and murdered babies fed to sharks)—Bob Kelly was convicted on 99 counts and sentenced to twelve consecutive life terms. The following year, Dawn Wilson, a 26-year-old single mother who'd been the Little Rascals cook, turned down a plea bargain and also got life.

In 1994, Betsy Kelly became the only defendant to accept a deal, maintaining her innocence but pleading no contest. She was sentenced to a single year. In 1995, the North Carolina Court of Appeals overturned the convictions of Bob Kelly and Dawn Wilson. All of the accused are now free, while the prosecution decides whether or not to retry Kelly.

Throughout, Bikel has been there, reporting back in *Innocence Lost* (1991), *Innocence Lost: The Verdict* (1993), and now **Innocence Lost: The Plea** (Tuesday, May 27; 9 to 11 P.M.; Channel 13). And if the prosecutors, having finally figured out that Bikel's sort of television is bad for their ratings, won't talk to her about their peculiar plea bargains and a new abuse charge they've trumped up against Bob Kelly—which the court won't let them prosecute separately from the original charges—all the others confide to her camera as artlessly as they have for years. They just can't help themselves.

Bikel acquainted us first with the accused, their accusers, relatives, neighbors, children, lawyers, and therapists; then with troubled members of the first jury, the judge with doubts in hindsight, cops wanting to close an ugly case, social-service agencies with their own agendas, psychiatrists with egos at stake, and a community increasingly frazzled.

Now, in the wake of all the shattered lives, we come to the novelistic aftermath of a vindication so gravely compromised as to taste like aspirin. Bob and Betsy have separated; Betsy's sister Nancy is so furious at her for the plea bargain that she can hardly speak. And in the odd intimacy of Bikel's insistent doubt, we've developed as viewers not only a fanlike rooting interest but also a dread: How could any of this have happened?

What a low decade, the eighties, of so much giddy greed and so many tremors of anxiety along the fault lines of the culture. In court and on television we had a battered-child syndrome, a rape-trauma syndrome, a child-sexual-abuse syndrome, and a post-traumatic-stress disorder. We were told *(continued on page 112)*

THE INSATIABLE CRITIC GAEL GREENE

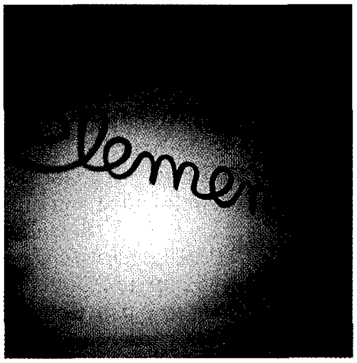
Many Happy Returns

John Schenk pops up with high hopes for a bad-luck space in the Village; with a thousand flourishes, the Park in midtown hopes to outglitz the late Laurent.

HOW DID THIS CLUB-KID SCENE GET HERE?" ASKS my guest, swiveling to survey the cast of munchkins in the measured shade at **Clementine** one Friday night.

"Club kids?" I glance over my shoulder. Sure enough, the big, mustard-splotched rear dining room looks like a fueling stop for sophomoric slackers and the fresh-faced clueless in their underwear. At the next table, a latent mensch in overalls and a tribal neck thong is grilling the waiter. "Is that prosciutto from Spain or Italy?"

This is definitely not the covey that has been following chef John Schenk from Alfred Portale's kitchen academy at the Gotham Bar and Grill to West Broadway, mad.61, the Monkey Bar, and, finally, ownership on this hard-luck corner of East 8th Street. Partner Lesley Bernard, last the doorkeeper at Pravda, packs the Rolodex that jams the bar and charges the room on weekends, making Tuesday nights feel almost geriatric. Ironically, Portale himself, the Dean of Tall Food, couldn't make this space work as One Fifth. That didn't seem to spook his restless apostle. Working on a limited allowance, the partners rescued old porthole sconces and the bar's brass rail from the cellar. Big circle booths got wrapped in mohair—somber moss green and stone gray. Two mirrors in one corner add life, but not enough. And the babbling stone fountain that's misting my handbag is just plain eccentric. So far, only a few of the kitschy salt shakers (a lobster claw, a yellow pepper, a slice of watermelon) have disappeared.



It's hard for Portale grads to kick the pretty plumed-greens habit, especially in an era of veggie worship. So feathery bouquets of oak leaf and mizuna fly high on most of Schenk's starters: Smoked prosciutto and frisée with Parmesan. Asparagus, grilled leeks, and roquefort on roasted beets. Tomato, feta, braised celery, and grilled red onion. Cayenne croutons and anchovy make up for the missing egg in a splendid Caesar. But itsy balls of goat cheese are lost in a salad of braised celery, favas, and red-pepper relish.

Longtime fans like me seek the familiar: the chef's sticky off-the-bone spare ribs with fried green tomatoes. Squid plumped with merguez sausage and couscous in a spicy tomato-cumin broth. And the signature cod on mashed potatoes with celery-root-chip ruffles. Schenk classics—roast lobster with bok choy and black beans, the skate with gnocchi, chicken under a hillock of shoestring fries, luscious chili-rubbed pork loin with coriander-corn-cheddar custard—are priced from $14 to $21. He is driven to pair braised duck leg with sauerkraut pierogi as a way of invoking his childhood on a cabbage farm. "We made our own sauerkraut and traded it with the neighbor who made pierogi." And he was thinking of spicy chicken wings when he christened "Buffalo mahi mahi" (not my favorite fish). If, like me, you want a good wine that doesn't cost much more than your $21 steak, you'll find it on this agreeable list. A pinot noir ($25)

At Clementine, the John Schenk redemption.

Photographs by Kenneth Chen (2).

from Willamette Valley, perhaps.

Do the desserts seem familiar, too? Heather Ho sculpts slightly smaller, more elegant versions of the lemon-caramel icebox cake that had folks cheering at the Screening Room. Butterscotch cream and milk-chocolate sorbet brighten the fallen chocolate cake. But I wish those were fresh sour cherries, not dried, in the roasted pear crisp that I love anyway.

Schenk hopes to draw budget lunchers with a top-notch burger and fries for just $7 or the prosciutto-and-turkey club at $9, but Clementine has yet to be discovered at noon, when daylight softens the drear. "You reach a point when you just have to stop working for other people and pursue your dream," he says. By feeding the neighborhood nonstop from 11:45 A.M. to 3 A.M., he hopes to chase the One Fifth jinx, adding, "It's harder than I guessed. Be careful what you dream."

Clementine, 1 Fifth Avenue, at 8th Street; 253-0003. Lunch, Monday through Saturday 11:45 a.m. to 2:30 p.m. Brunch, Sunday 11 a.m. to 3 p.m. Dinner, Sunday through Thursday 6 p.m. to 11:30 p.m., Friday and Saturday till 12:30 a.m. An abbreviated menu, Monday through Saturday 2:30 p.m. to 6 p.m., Monday through Thursday 11:30 p.m. to 3:30 a.m., Friday and Saturday 12:30 a.m. to 3:30 a.m. A.E., D.C., M.C., V.

CALIFORNIA'S CLIMATE DIDN'T AGREE with John Scotto, the only member of the clan missing from the family photos of triumphant Fresco by Scotto, the bustling canteen for the rich and politically savvy. So when the black sheep extricated himself from his legal troubles (he did wrong; he'll disarm you by being the first to admit it), he came home to open a restaurant just a few blocks away from Fresco.

Scotto found investors to back **The Park** in the gracious two rooms that were once the old-world Laurent in the Lombardy Hotel. Papa Anthony took over as contractor and decreed Robert Denning should do the design since he lived in the building above and might have clout with the co-op board. "It was not what I had in mind," young Scotto admits. "I was thinking . . . how does the saying go? Less is best?" Denning, of course, is notorious for more and more and more. "My father told me not to worry." So now the Park's carpet has posies. The banquettes wear plumed tapestry. The walls are washed with a rainbow of paint, and moldings fairly vibrate in three colors. The Baccarat chandeliers have been dusted and repaired. Flowers explode in chinoiserie urns. The mostly computer-generated paintings on canvas—especially a languorous Cleopatra-like nude—recall San Simeon. No stretch, considering William Randolph Hearst built the residential hotel in 1926. Granted, it's over-the-top and unlike any other restaurant in town. Amazingly, it works.

Folks can come in black tie and satin slither or chinos and a blazer (like Harvey Keitel). Smart-looking dames with daddies in triple-breasted suits, handsome upper-crust younglings, and Fresco loyalists must compete with Laurent habitués—"I've seen some of the oldest people I've ever seen in a restaurant here," an aide-de-camp observes. Scotto agrees: "Everyone insists they sat at the table next to Salvador Dalí."

I'm not sure I would have guessed by eye and mouth alone that Fabrizzio Salerni was chef de cuisine for Grey Kunz at Lespinasse. For sure, each dish is a creation, as rococo as the room, at times feverishly overwrought. That noted, I find one lunchtime special of pristinely fresh raw scallops astonishing, marred only by a slight excess of lemon on the chopped tomato and onion. An intense pea-soup special impresses at a later outing. But at the same dinner, grilled shrimp are overcooked, and the picture-perfect terrine of spring vegetables has no oomph at all. Shall we eat or shall we photograph herbed goat cheese in a fence of cucumber rounds with roasted walnuts, frisée in a hazelnut dressing, and green-pea sauce? It's delicious, and so is the tuna tartare, surrounded by wasabi-green tobiko and slivers of radish.

The swordfish is rare as requested, the rice-papered halibut nutty on mashed potatoes with braised fennel and saffron sauce. Both cod and salmon are carefully cooked and not too fussy. But the lamb shank is dry and tough; the steak, a shabby pretender (entrées, $17 to $32 at lunch and dinner). There are fifteen wines under $30, a dozen by the glass, and ready-to-drink bottlings from very good years.

Pastry chef Patience Dadzie-Kamen's white-chocolate-espresso cup filled with cappuccino mousse, and the little bonbons that come in an exquisite box made of sugar owe a debt to her mentor, Le Cirque's Jacques Torres. Her orange crème brûlée shows its pedigree. Nothing could be more refreshing than chopped tropical fruit in a pastry corral.

The bar, given over some nights to the piano or a forties-style chanteuse, is bigger than most restaurants. Will uptown lounge lizards find it comfy? The Tamboril cigar bar beckons, too. All those needy elderly orphans just want to be pampered and loved. When Laurent faded and finally shuttered, everyone hoped some wonder would blossom here. It could be the Park.

The Park, 109 East 56th Street; 750-5656. Lunch, Monday through Friday 11:30 a.m. to 3 p.m.; dinner, Monday through Saturday 5:30 p.m. to 11 p.m. Menu in the bar-grill from 11:30 a.m. to 1 a.m. A.E., D.C., M.C., V. ■

Leonard *continued from page 110*

of sodomy and group sex, ritual abuse and satanism in day-care centers from Malden, Massachusetts, to Manhattan Beach, California. And the unlikeliest of bedfellows seemed to have found in these premillennial jitters the oddest common cause: It was as if feminists had an investment in a high incidence of incest, fundamentalist Christians in the existence of devil worship, and therapists in a vulgarized Viennese voodoo.

Beginning in the mid-nineties, the national hysteria over "repressed memory" finally began to abate. In 1995 Bikel herself offered up four *Frontline* hours on *Divided Memories,* interviewing dozens of adults who claimed to have "recovered" memories of childhood sexual trauma after decades of denial. Their stunned families were there, too—as well as the therapists who accepted at face value or actively encouraged nightmare confabulations of abuse in *previous* lives, psychologists who blamed Freud for abandoning his seduction theory, and lawyers now suing everybody, including the therapists themselves, to their indignant surprise.

(In May 1995, a month after public television's *Divided Memories,* came Oliver Stone's HBO *Indictment,* a docudrama on the story that had started the craziness in 1984, the McMartin preschool case.)

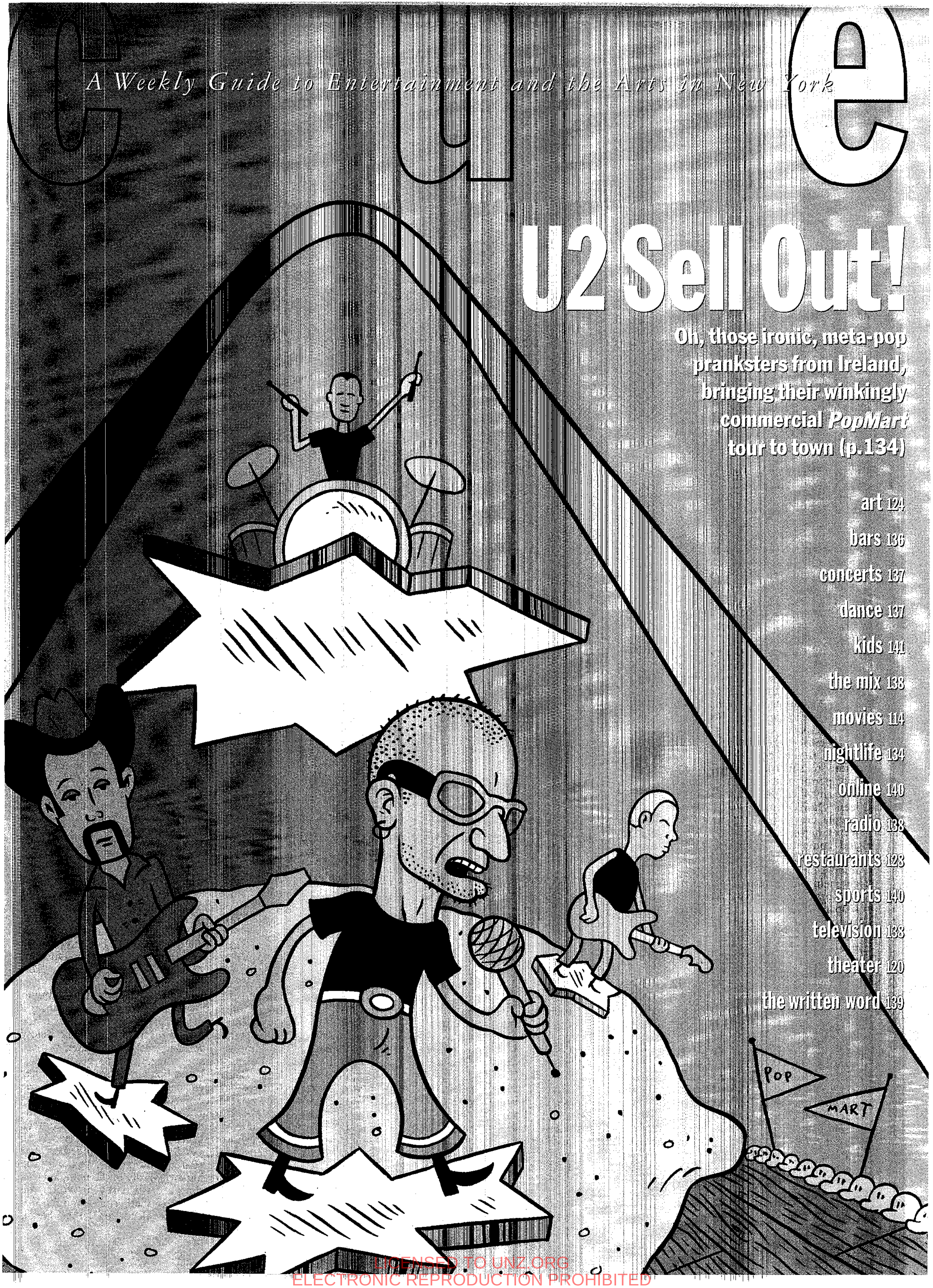
No one rational is saying that there isn't any child abuse. Or that there isn't childhood sexuality. Or that we don't in self-defense occasionally repress a painful memory. But if not from our own observation then certainly from these many hours of Ofra Bikel, we also know that there is child fantasy, which can be and has been manipulated by merchandisers of entertainment as much as by satanic therapists.

Moreover, there is adult fantasy. We are so insecure in our parenthood and citizenship, caught between a public sphere (officialdom) that feels hollow and a private sphere (family) that feels besieged, that we project onto the body of an imaginary child—"innocent," "missing," "inner," coveted, eroticized, abused, abandoned, homeless, and commodified—all our fear and rage. The caretakers became scapegoats for our own guilt and negligence.

That a conspiracy of child-raping Beelzebub cultists in our day-care centers is now considered to be as improbable as a conspiracy of witches against Salem in 1692, or of goat-faced show-trial Bolsheviks against Stalin in the thirties, is in large part due to Ofra Bikel's tirelessness, skill, and skeptical intelligence. To her, as well, we owe the recovery of our repressed sanity and a decent respect for rules of evidence. ■

cue

A Weekly Guide to Entertainment and the Arts in New York



U2 Sell Out!

Oh, those ironic, meta-pop pranksters from Ireland, bringing their winkingly commercial *PopMart* tour to town (p.134)

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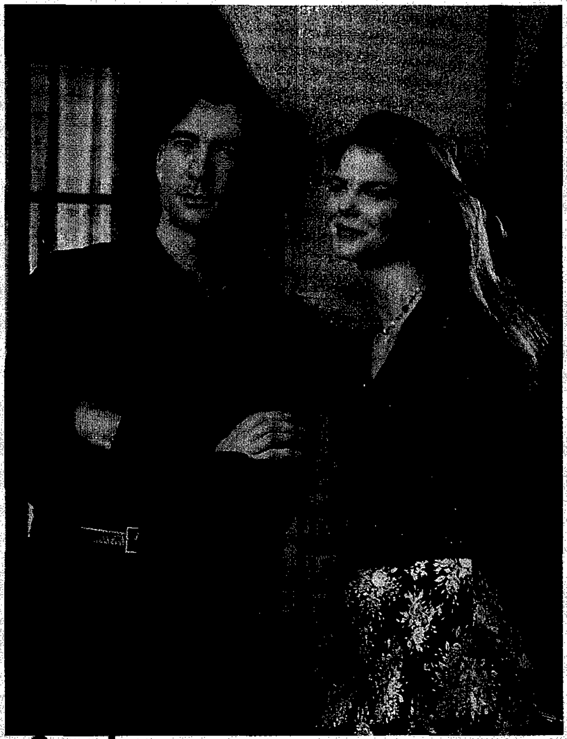


Opening
'Til The Twain Shall Meet

The first of the summer's pratfall-packed romantic comedies (cf. the cloyingly madcap trailer for *My Best Friend's Wedding*), *'Til There Was You* stars Dylan McDermott and Jeanne Tripplehorn (above) as two really good-looking yet lovelorn careerists who keep bumping into each other—literally—over and over again. Opens May 30.

Photograph by Firooz Zahedi/Paramount Pictures.

New Films

Addicted to Love—Meg Ryan and Matthew Broderick play two spurned lovers who exact revenge on their respective exes. Directed by Griffin Dunne. (1 hr. 42 mins.; R) *Village East; 19th Street East; Coronet; Orpheum 7; Lincoln Square; Metro Cinema.*

All Over Me—Allison Folland is Claude, a teenager in Hell's Kitchen who grapples with her intense feelings for her best friend, Ellen (Tara Subkoff), while Ellen herself becomes increasingly involved with her thuggish new boyfriend. Directed by Alex Sichel. (1 hr. 30 mins.; R) *Angelika Film Center.*

Anna Karenina—Sophie Marceau stars in this adaptation of Leo Tolstoy's epic. (1 hr. 30 mins.; PG-13) *Beekman.*

Austin Powers—Mike Myers stars as a Brit supersleuth of some sort who was cryogenically frozen in the sixties; now thawed out, he can't negotiate modern life. (1 hr. 27 mins.; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Sutton; Orpheum 7; Lincoln Square; Brooklyn Heights.*

Brassed Off—Ewan McGregor and Pete Postlethwaite star in this drama about Scottish miners who face the closure of their mine and the collapse of their surrounding hometown. (1 hr. 47 mins.; R) *Angelika Film Center; New York Twin; Lincoln Square.*

★**Breakdown**—Taken for what it is, this picture is very good—lean and tense, without a superfluous shot, an extravagant performance, or a slip in tone or style anywhere. Kurt Russell and Kathleen Quinlan play a Boston yuppie couple crossing the country in a red Jeep Cherokee, a perfectly fashionable and competent car that mysteriously breaks down on the open road. In the middle of nowhere, Quinlan, trying to get help, climbs into a passing truck. And promptly disappears. Has she been kidnapped? The truckdriver (J.T. Walsh) had seemed friendly enough. Baffled, Russell sets out to find her, without much help. He's a big-city boy, and the emptiness of the landscape mocks him: There are very few people around, the police are ineffective or perhaps treacherous, and under an enormous barren sky the road stretches on forever and goes nowhere. *Breakdown* may be a genre movie, but it presents a kind of primal American nightmare—the great wilderness as a glaring, hollow space that offers little reflection of the human presence. In his polo shirt and slacks, Russell enters a fly-specked "café," and the people hunkering over food stare at him as if he had stepped out of a Martian spaceship. Are they hostile or just indifferent? Has he become paranoid, or is he just a loser? He can't tell, and neither can we. Russell's loss of confidence is both social and metaphysical; the breakdown is complete. Compare *Breakdown* with the typical big-scale action picture of the nineties (*The Rock, The Fifth Element*), in which everything is exaggerated or burlesqued and the shots are thrown together from nowhere to nowhere. Making his first feature, the director Jonathan Mostow doesn't overstate anything; he sticks to his business, gets us cleanly and coherently from one place to another, and pulls the line of tension taut. Since Mostow confines us to Russell's point of view, we experience each shock, each puzzling hostile situation, as he does. Mostow restores the world to its normal dimensions, and does the old forgotten movie work of convincing us that what he's shown us could actually have happened. (Denby; 5/26/97) (1 hr. 53 mins.; R) *Waverly; 19th Street East; Astor Plaza; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; New Coliseum; Nova.*

Broken English—A young Croatian woman, in defiance of her overprotective father, falls in love with a Maori waiter. Directed by Gregor Nicholas. (1 hr. 30 mins.; NC-17) *Village East; Guild 50th Street.*

Chasing Amy—There are a couple of wild erotic monologues and some very funny riffs in Kevin Smith's latest, which is the story of a love affair between two comic-book artists—Holden (Ben Affleck) and Alyssa (Joey Lauren Adams), who is a lesbian. Holden, it turns out, can deal with the lesbianism but not with certain other erotic events in Alyssa's past. Yet despite its uproarious carnal humor and knowledgeable reporting on the comic-book scene, the movie becomes rather trying: What could have been a good dirty lyric on the evanescence of love turns rather turgid and emotionally explicit. (Denby; 4/21/97) (1 hr. 45 mins.; R) *Angelika Film Center; Chelsea West; Eastside Playhouse; Orpheum 7; Lincoln Square.*

A Chef in Love—The epic love story between a master French chef and a Georgian princess. Directed by Nana Djordjadze. In French with English subtitles. (1 hr. 35 mins.; PG-13) *Carnegie Hall Cinema.*

Children of the Revolution—*Children of the Revolution* has been made with more love than inspiration, and no one enjoys putting down a labor of love. The movie is a comedy about a fanatic—Joan Fraser (Judy Davis), an Australian Communist who loves Josef Stalin, to whom she writes ardent letters. Joan gets called to Moscow by the great man and at the end of a drunken evening winds up in bed with him. In an excess of ardor, she kills him and has to be spirited out of the country, pregnant. Joan raises her little boy—named Joe, of course—and marries the dull, devoted Australian (Geoffrey Rush) who hangs around the party for her sake. Little Joe becomes a young man, and the only thing he enjoys about revolutionary activity is being arrested; the handcuffs, wielded by a pretty policewoman (Rachel Griffiths), turn him on. The movie is a comedy of twisted genes: Joe likes prisons, and he has a Stalinist drive for power and control. To his mother's horror, he joins "the fascists" and takes over the police union. The mix of seriousness and absurdism is hard to get a handle on, and not because anything wild or daring is going on. Some of the mock potted Australian history (newsreels, interviews, etc.) is fun, but in the end, we have little to respond to but Judy Davis's rage. Written and directed by Peter Duncan. (Denby; 5/26/97) (1 hr. 42 mins.; R) *Village East; 62nd and Broadway.*

Crash—In the opening scene, Catherine (Deborah Kara Unger) slowly leans forward, stimulating a nipple into erection against a cold, cold surface while getting worked on from behind and below by some man we don't yet know. Later, in bed, Catherine narrates the events to her husband, James Ballard (James Spader), who entertains her with *his* day spent dallying. The two of them use the narrated acts to stimulate their own lovemaking. On the road, Ballard inadvertently crashes into a doctor, Helen Remington (Holly Hunter), whose husband dies in the crash. The two crash victims then meet in the hospital, and thereafter things turn increasingly automotive, what with the couple fornicating awkwardly in the mangled cars and then attending a crash derby in which the man who made love to Catherine—Vaughn, his name is—restages the death of James Dean.

"CUE" COVER ILLUSTRATION BY KAZ FOR NEW YORK

Vaughn gets Ballard hooked, and since Ballard wants Catherine to be happy—there's some romantic Tristan-and-Isolde-ish feeling in their linked death wish—the two of them take part in wild rides around town. This is an extremely controlled piece of filmmaking, without an ugly or discordant shot anywhere—but it's too remote and specialized to be of more than passing interest. Directed by David Cronenberg. (Denby; 3/24/97) (1 hr. 40 mins.; NC-17) *Angelika Film Center.*

★**The Daytrippers**—A suburban woman (Hope Davis) happily married to a New York publishing executive (Stanley Tucci) discovers a mysterious love letter in her husband's things. Is he having an affair? With her dissatisfied parents, her bickering sister, and her sister's boyfriend improbably in tow, she searches through Manhattan for her husband, who seems to be spending the day with his lover. Writer-director Greg Mottola shares with David O. Russell, the director of *Flirting With Disaster,* a satiric, picaresque style—loosely inclusive, chatty, naggingly funny. It takes us a while to realize what the film is about—that the mother and her two daughters are the center of it. Mottola also shares with Russell a penchant for working very close to embarrassment. Both directors put people we like on the screen and then force them to make fools of themselves. In its small way, this New York independent movie is very penetrating. (Denby; 4/21/97) (1 hr. 27 mins.; NR) *Village East; Lincoln Plaza Cinemas.*

The Designated Mourner—David Hare's adaptation of the Wallace Shawn play about the cultural elite. With Mike Nichols, Miranda Richardson, and David de Keyser. (1 hr. 40 mins.; NR) *Village East.*

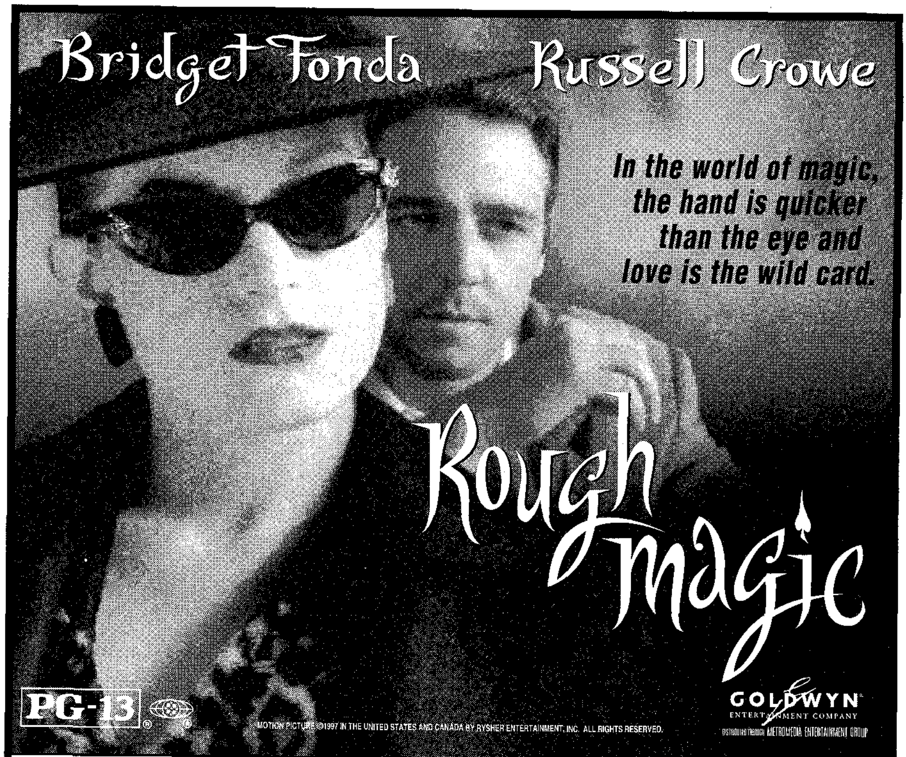
Diary of a Seducer—A young woman (Chiara Mastroianni) borrows a copy of Kierkegaard's novel *Diary of a Seducer,* which begins to affect her—and everyone who comes into contact with it—strangely. Written and directed by Daniele Dubroux. (1 hr. 35 mins.; NR) *Angelika Film Center; Lincoln Plaza Cinemas.*

★**The English Patient**—In Italy, in October 1944, the French-Canadian nurse Hana (Juliette Binoche) tends, in his final days, a mysterious "English patient" whose body was horribly burned when he was shot out of the sky by the Germans. The patient (Ralph Fiennes) is actually not English but a Hungarian count. Before the war, Count Almasy had led a party of European explorers and mapmakers in the Sahara—a highly fashionable and educated group, including the crisply articulate married beauty Katharine Clifton (Kristin Scott Thomas). As Almasy lies dying in Italy, he recounts to Hana the story of his passionate affair with Katharine, which brought ruin on everyone. The Italian scenes, however, are not merely a frame for the flashbacks: The two places, Tuscany and North Africa, stand as equals, each with its own stamp of pleasure and fear, each with its own visual motifs and characteristic life. What fuses the separate parts is nothing less than the varieties of love—erotic love, the pleasures of companionship, and even healing as vocation. (Denby; 11/25/96) (2 hrs. 39 mins.; R) *Embassy 2–4; Lincoln Plaza Cinemas.*

Fathers' Day—Here are two of the most original talents in the country, Robin Williams and Billy Crystal, joined together in another remake of a French farce. Natassja Kinski's 16-year-old son runs away, so she enlists the help of two former boyfriends, Billy (a Los Angeles lawyer-prig) and Robin (a Berkeley loser), convincing each that he might be the boy's father. The two men meet and instantly loathe each other, but they join forces, and they almost become friends. Oh, such wonderful adventures they have! They enter rock clubs with as much discomfort as if

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.


Bridget Fonda
Russell Crowe
In the world of magic, the hand is quicker than the eye and love is the wild card.
Rough magic
PG-13
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they had wandered into an inferno. Then there is the great sequence in which Billy Crystal's wife hears, on the telephone, that the boy is in the shower, and concludes that Billy is having a homosexual adventure. That one must have cracked them up in Lyons. The jokes are beyond square; they're almost cubic. Isn't it a little early for comics who are this young to be warming up for a Jack Lemmon–Walter Matthau picture? Crystal has a few moments: He does a Jack Benny slow burn as a corporate tough guy. He also butts people with his head when he's angry, an aggressive propensity that's never explained (some sort of Marseilles thing?). Robin Williams plays a zhlub—a failed writer, a no-talent sentimentalist. But who wants to see Robin Williams as a zhlub? He's too creative to play anyone so uncreative: Director Ivan Reitman is pouring champagne into a cola can. *Fathers' Day* is fundamentally lazy. If Jim Carrey leaves these guys in the dust, they deserve the dry taste in their mouths. (Denby; 5/26/97) (1 hr. 50 mins.; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; New York Twin; Orpheum 7; Lincoln Square.*

Female Perversions—A successful woman falls prey to her many neuroses and wanders into various affairs. Based on the nonfiction book by psychoanalyst Louise J. Kaplan. Directed by Susan Streitfeld. (1 hr. 43 mins.; R) *Quad Cinema.*

Fetishes—Nick Broomfield's documentary about Manhattan's S&M underworld. (NR) *Cinema Village 12th St.*

The Fifth Element—About everything and nothing, *The Fifth Element* is the dream project of the noisily ungifted French director Luc Besson, a man trying awfully hard to make American "event" movies; Besson imagines that the way to make them is to put every goddamn thing in the world into them. The movie is set (mostly) in the twenty-third century, and one of its few successful elements is an animated version of a future Manhattan, with traffic whizzing through the air at many different levels and fast-food stands suspended from the sides of buildings way up high, maybe a mile from the ground. Bruce Willis is the master of this high-flown chaos; he does his hairy-ape prole-Everyman thing, and he's very good at it—relaxed, modest, with that familiar smirk that says, "I'm ready for anything." Willis plays some sort of defrocked special agent reduced to driving a cab, and into his lap falls a beautiful female creature who has been restored from DNA. At the same time, great actors stand around projecting bits of business into a void—Ian Holm, fussing and giggling as a benevolent priest, and Gary Oldman, straight hair flapping to the side like Hitler's, vamping the camera in ecstasies of nastiness. Except for Willis, *The Fifth Element* is a carnival of geeks, and though a few moments are funny, you may feel an immense weariness, as if lead weights had been attached to your eyelids. (Denby; 5/19/97) (2 hrs. 7 mins.; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Criterion Center; Gemini; Orpheum 7; Lincoln Square; Metro Cinema; New Coliseum; Plaza Twin; Plaza.*

Flamenco—Director Carlos Saura assembled 300 singers, dancers, and musicians in his love letter to the Spanish dance. Cinematography by Vittorio Storaro. (1 hr. 40 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Gone Fishin'—Joe Pesci and Danny Glover play two fishermen who vacation in the Florida Everglades and wind up in mortal danger. Directed by Christopher Cain. (1 hr. 34 mins.; PG). *Opens Friday.*

★**Grosse Pointe Blank**—John Cusack plays a criminal—a professional assassin—who goes home to his ten-year high-school reunion and picks up with Minnie Driver, the girl he abandoned on prom night. The premise is no more than a joke, but it's a good joke. In the opening scene, Cusack stands at a hotel window, busy shooting someone, while at the same time, his secretary (played by his sister Joan) reads him a letter over the telephone. The comic point is that Cusack's character, Martin Blank, conducts himself as though he had a completely normal job. Martin has pushy clients, he has supply problems, and he has rivals who want to dominate him. He botches a couple of jobs; his heart is no longer in it. Depressed, and worried that he has chosen the wrong line of work, Martin goes to a shrink, the great Dr. Oatman, who is very frightened of his troubled patient. That John Cusack was likable became as clear as early as *Say Anything;* that he was a terrific film actor became obvious in *The Grifters.* Now it's evident as well that he knows how to be a movie star. With his long, pale face and small mouth, Cusack can look like a degenerate or a choir boy, and his smoky voice has surprising registers. He's very adroit with tiny, rapid shifts of mood, from mild mockery to sweet literalness and then back again. *Grosse Pointe Blank* is as funny as *Get Shorty* and as hip as *Pulp Fiction,* though not as sleek and high-powered as the first or as ostentatiously ironic as the second. It's a real charmer—a dark comedy that is too romantic and affectionate to be called black. Directed by George Armitage. (Denby; 4/28/97) (1 hr. 47 mins.; R) *Village Theatre VII; Embassy 2–4; Sutton; 86th Street East.*

★**Irma Vep**—Like Truffaut's *Day for Night,* this is a movie about the making of a movie. Jean-Pierre Léaud, who starred in Truffaut's *The Four Hundred Blows,* plays the (fictional) director René Vidal, a fading genius who has been asked by French TV to undertake a hopeless project—a remake of the French silent classic *Les Vampires.* Directed by the legendary Louis Feuillade, *Les Vampires* is about a gang of cat burglars led by the music-hall performer Irma Vep (an anagram of vampire). Vidal, whose hyperintellectual meanderings suggest a second-string Jean-Luc Godard, wants to recapture Feuillade's simplicity and poetry. He casts as Irma Vep not a French actress but a star of Hong Kong quickie action movies (Maggie Cheung, a real Hong Kong star) who he thinks has the grace to play the role. A sensible professional actress and good sport, Maggie is willing to do whatever is asked of her, but the poor girl gets thrown into a bog of Parisian vanity and incoherence. René cannot explain what he wants; trying for Feuillade's magical plainness, he produces only weird, dead footage, "an image of an image." Olivier Assayas, who both wrote and directed, keeps the personal and professional disasters moving at an extraordinary pace, and the movie becomes a kind of comedy of catastrophe. Assayas is a whiz with the movie camera: People pass in and out of the frame, and we hear fragments of conversation, only to pick up other conversations as the camera moves around or circles back to people seen earlier in the shot. (Some of these virtuoso shots rival the best of Robert Altman's work.) Assayas seems to be getting at widely shared character flaws—egotism and vanity as well as intellectual pretension substituting for creativity. From the evidence of *Irma Vep,* making a movie in France these days is like going to a very bad party. (Denby; 5/5/97) (1 hr. 36 mins.; NR) *Film Forum.*

Kama Sutra—Two women in ancient India—one queen, the other slave—compete for the king's love. Directed by Mira Nair. (1 hr. 54 mins.; NR) *Angelika 57.*

★**Kolya**—The hero of this loving and touching Czech film—set in 1988, only a year before the Velvet Revolution—is Franta (Zdenek Sverak), a man who has lived with dismay for so long that he remains, to the very end, blind to the signs that the Soviets are losing their grip. Completely broke, Franta agrees to marry, for good money, a Russian woman who needs Czech papers. As soon as the wedding comes off, however, Franta's wife flees Prague for a lover in West Germany; she leaves behind a 5-year-old boy, Kolya, who speaks nothing but Russian. The great seducer and eternal bachelor—a man who calls one married woman after another at night, looking for an absent husband—is reduced to giving baths to a lovelorn child he can't speak to. The movie, of course, is a comedy of male selfishness, a Czech version of *Kramer vs. Kramer,* though made with a finer, lighter touch and an absence of obvious sentiment. (Denby; 2/10/97) (1 hr. 50 mins.; PG-13) *Screening Room; Lincoln Plaza Cinemas.*

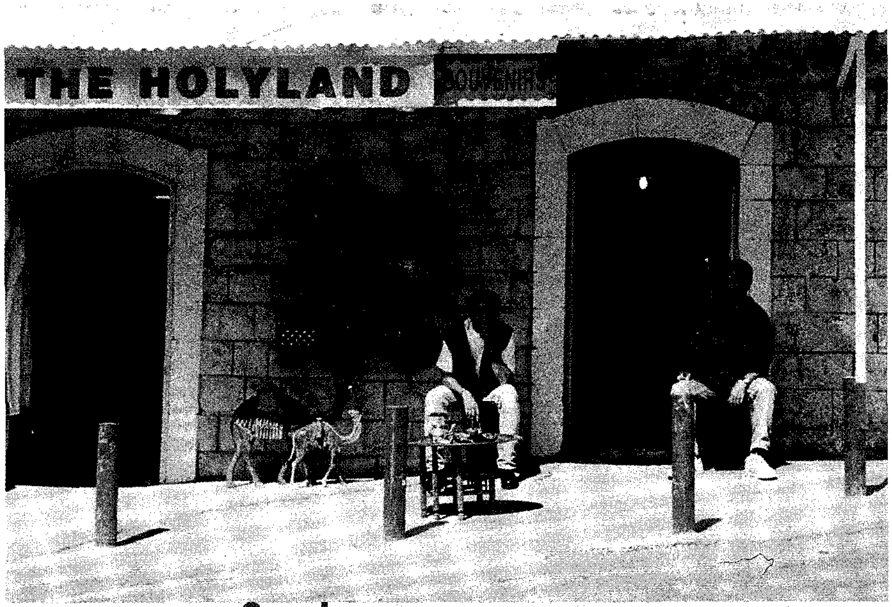
Data

Enter the Dragon

R*UN!* As we speak, the mighty Godzilla has been rampaging through Manhattan, thrashing through Central Park, menacing the Flatiron district (right), and fundamentally imperiling all life-forms in independent film. Besides engendering the usual loathing among disgruntled locals and merchants, the gang behind *Godzilla's* first U.S. frolic (headed by *Independence Day* auteurs Roland Emmerich and Dean Devlin) has also been trampling upon the shaky efforts of several other low-budget productions. The cast and crew of *Mixing Nia,* a romantic comedy about a mixed-race ad exec in the throes of an identity crisis, have been patiently awaiting their moment in Madison Square Park—a dream they'll realize sometime next week. "Every time you turn around," says a member of *Nia's* production crew, "*Godzilla's* creating yet *another* problem." But most of *Nia* will be shot in Brooklyn, thereby avoiding any further logistical trauma. And though the producers of *Restaurant*—a melancholic comedy about would-be artists slaving in the service industry—have been shooting in Hoboken for five weeks, they too have felt the mark of the great beast. At the midtown Technicolor lab, tech crews for both *Restaurant* and *Godzilla* happened to be working on the same floor. "*Restaurant* is a teeny little independent film that can only afford one platter of food to feed the crew," says a source, "and when they came out for lunch, it was gone!" The *Godzilla* team was, apparently, in full manifest-destiny mode. "The poor tech guys were like, 'Not only is *Godzilla* eating the city—it's eating our fucking food!' "

MAUREEN CALLAHAN

Photograph by Mike Schreiber/Retna.



Opening
Coming Home

Nazarene filmmaker Elia Suleiman—who lived in exile, in New York, for twelve years—returned to the Middle East in 1994 with the intent of tracking his fractious lineage. Instead, he emerged with the broad and illuminating 'Chronicle of a Disappearance,' a wry meditation on Palestinian displacement. The movie (screening at both the Arab and Jewish film festivals in San Francisco this summer) opens May 30 at Anthology Film Archives.

Photograph courtesy of Anthology Film Archives.

★**La Promesse**—In this extraordinary Belgian film, two brothers with a background in documentary filmmaking—Luc and Jean-Pierre Dardenne—dig so deeply into a specific scene that one sees its very bones and arteries. Roger (Olivier Gourmet), an unemployed factory worker, runs a scam operation in illegal foreign workers. His chief assistant and disciple is his 15-year-old son, Igor (Jérémie Renier), whom he desperately loves and furiously dominates. Rushing about madly, the two men bring Turks, Romanians, Croats, and Africans into the country and charge them rent to live in abandoned housing; they rip them off and exploit them any way they can, and then, when things get too hot, turn some of the workers over to the police. When an African worker falls and injures himself badly (he may be dying), Igor wants to take him to the hospital, but Roger, fearing that the police will close down his operation, forces the kid to help him bury the still-living man in cement. At first, Igor conceals the gruesome death from the African's wife, a proud and beautiful woman carrying a little baby in a sash. At the same time, he tries to help her escape the awful fate his father has devised for her, but she doesn't want help—she's off in her own world of magic and ritual, seeking answers from the entrails of chickens in the middle of this gray-souled Belgian industrial wasteland. The movie chronicles the beginnings of moral feelings in a boy whose instincts are almost always larcenous—a transformation that forces a break with the father who loves him. The Dardenne brothers use a handheld camera, and much of the film has a hustling, caught-on-the-run quality; we see little acts of desperation and pleasure as people exchange money or rush down obscure corridors. And because the picture is so brazen and energetic, it is never depressing. (Denby; 5/19/97) (1 hr. 33 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Liar Liar—Jim Carrey is a Los Angeles legal hotshot, manipulative and dishonest, who has broken up with his wife (Maura Tierney). His little boy (Justin Cooper), lonely for Dad and often betrayed, makes a wish on his 5th birthday—that Dad be unable to tell a lie for 24 hours. The movie works toward reconciliation: Dad will admit he honestly loves his little boy. Unfortunately, Jim Carrey as a loving dad is more frightening than Jim Carrey as an absent father. He's so demonically demonstrative with young Cooper that he nearly eats the kid alive. Someone has to get Carrey to take it down a notch or two. (Denby; 4/7/97) (1 hr. 26 mins.; PG-13) *National Theatre; First & 62nd St. Cinema; Brooklyn Heights.*

The Lost World—See David Denby, p. 51. (2 hrs.; PG-13) *Art Greenwich Twin; 34th Street Showplace; Chelsea; Ziegfeld; 86th Street; First & 62nd St. Cinema; 84th Street; New Coliseum; Nova; Olympia Theatre; Plaza Twin; Plaza.*

Love! Valour! Compassion!—The adaptation of Terrence McNally's Tony-winning play about the enduring friendships among eight gay men. Directed by Joe Mantello. (1 hr. 50 mins.; R) *Village Theatre VII; 19th Street East; Cinema I, II, Third Ave.; Lincoln Square.*

Mondo—The adventures of a young gypsy boy in Nice. Directed by Tony Gatlif. (1 hr. 20 mins.; NR). *Opens Friday.*

Night Falls on Manhattan—See David Denby, p. 51. (1 hr. 36 mins.; R) *Waverly; 34th Street East; Chelsea West; 72nd St. East; UA East; Lincoln Square.*

Nowhere—The final installment in Gregg Araki's "Teen Apocalypse Trilogy." With James Duval, Kathleen Robertson, and Jeremy Jordan. (1 hr. 25 mins.; R) *Quad Cinema.*

Ponette—A 4-year-old girl struggles with her mother's recent death. In French, with English subtitles. Directed by Jacques Doillon. (1 hr. 32 mins.; NR) *Angelika Film Center; Carnegie Hall Cinema; Cinema I, II, Third Ave.*

Romy and Michele's . . .—Lisa Kudrow and Mira Sorvino play two slackerish young women who decide to attend their high-school reunion in spite of having accomplished nothing. With Janeane Garofalo. Directed by David Mirkin. (1 hr. 31 mins.; R) *Village East; Murray Hill Cinemas; Crown Gotham; Embassy 1; 86th Street East; Lincoln Square.*

Sprung—Terrified at the prospect of losing their best friends, Clyde and Adina, to couplehood, Montel (Rusty Cundieff) and Brandy (Tisha Campbell) decide to band together to sabotage the relationship. Written and directed by Cundieff. (1 hr. 58 mins.; R) *Village East; Chelsea; Criterion Center; Manhattan Twin; Orpheum 7; New Coliseum; Nova; Plaza Twin.*

The Second Jungle Book—A live-action adventure based on Rudyard Kipling's *Mowgli.* (1 hr. 28 mins.; G) *Village East; Gemini.*

'Til There Was You—Dylan McDermott and Jeanne Tripplehorn are two singles who are fated for each other, though both remain blissfully unaware. Directed by Scott Winant. (1 hr. 54 mins.; PG-13) *Opens Friday.*

The Van—Two unemployed Irishmen start a fish-and-chips business, and endanger their friendship in the process. With Colm Meany. Written by Roddy Doyle. Directed by Stephen Frears. (1 hr. 36 mins. ; R) *Angelika Film Center; Cinema I, II, Third Ave.; Regency.*

★**Volcano**—In this movie, such disaster-film clichés as the Warning Signs of Catastrophe are almost comical: subterranean rumblings, odd emissions of heat from below, and a rather overinsistent gurgling, as of a stew pot gone mad. Banter is the universal style. The guys furiously building the city's controversial subway argue with the head of Office of Emergency Management, Mike Roark (Tommy Lee Jones); and Roark, in turn, ribs his lieutenant, a swift-talking joker (Don Cheadle) who mans the control center in a turned-around golfer's cap. When a seismologist, Dr. Amy Barnes (Anne Heche), shows up, she and Roark appear to be flirting. When the volcano blows, the sight is almost pretty, like a *son et lumière* show that has gone bizarrely over-the-top: Enormous columns of red flame shoot up in the night, and lava bombs are flung aloft like flaming cannonballs in an old medieval-siege movie. Director Mick Jackson and screenwriters Billy Ray and Jerome Armstrong make a pass at promoting multicultural harmony: There's a Korean doctor who selflessly wears herself out attending the injured, and a cocky, pain-in-the-ass African-American who antagonizes a white policeman and gets himself arrested, but then, when released, pulls himself together and joins in the effort to save the city. *Volcano* offers the healing catastrophe: That lava flowing down Wilshire may be the new melting pot. (Denby; 5/12/97) (1 hr. 44 mins.; PG-13) *Village East; National Theatre; 86th Street East; Lincoln Square.*

★**When We Were Kings**—In 1974, Don King promoted a world-heavyweight championship fight in Zaire, the famous "Rumble in the Jungle." For the heavily favored George Foreman, Zaire was just a place to earn $5 million, but for Muhammad Ali, fighting to reclaim the title stripped from him when he refused induction into the Army during the Vietnam War, the event was a defining moment. The young music documentarian Leon Gast went to Zaire to shoot the performance and returned with 300,000 feet of film. After years of struggle, he finally pulled the footage together with help from producer-director Taylor Hackford, who shot fresh interviews with Norman Mailer and George Plimpton, both of whom covered the fight. We see the routine things onscreen—Foreman punching the training bag, Ali taking body blows from his sparring partner—which are brought to life by Mailer's comments. Even people who hate boxing will be held by the intensity of the human drama. Watching Muhammad Ali spin and wheel, we can only mourn the brilliant young man who martyred himself to his love of glory in the ring. (Denby; 2/24/97) (1 hr. 32 mins.; NR) *Screening Room; 59th Street East.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *All Over Me; Brassed Off; Chasing Amy; Crash; Diary of a Seducer; Ponette; The Van.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *The Lost World.*

Cinema Village 12th St—22 E. 12th St. (924-3363) *Fetishes.*(See also "Museums, Societies, Etc.")

Film Forum—209 W. Houston St. (727-8110) *Irma Vep; Portland.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W.13th St. (255-8800) *Female Perversions; Flamenco; La Promesse; Nowhere.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Kolya; When We Were Kings.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *Addicted to Love; Broken English; Children of the Revolution; The Daytrippers; The Designated Mourner; Romy and Michele's . . . ; Sprung; The Second Jungle Book; Volcano.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Austin Powers; Fathers' Day; The Fifth Element; Grosse Pointe Blank; Love! Valour! Compassion!*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Breakdown; Night Falls on Manhattan.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Addicted to Love; Austin Powers; Breakdown; The Fifth Element; Love! Valour! Compassion!*

34th Street East—241 E. 34th St. (505-CINE#586) *Night Falls on Manhattan.*

34th Street Showplace—238 E. 34th St. (532-5544) *The Lost World.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Fathers' Day; The Lost World; Sprung.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Chasing Amy; Night Falls on Manhattan.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Austin Powers; Fathers' Day; The Fifth Element; Romy and Michele's . . . .*

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *When We Were Kings.*

Angelika 57—225 W. 57th St. (586-1900) *Daughter of the Bride; Follow Me Home; Kama Sutra.* (See also "Museums, Societies, Etc.")

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Breakdown.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *A Chef in Love; Ponette.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Love! Valour! Compassion!; Ponette; The Van.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Addicted to Love.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Fathers' Day; The Fifth Element; Love Jones; Murder at 1600; Sprung; Warriors of Virtue.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Romy and Michele's . . . .*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Chasing Amy.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Romy and Michele's . . . .*

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *The English Patient; Grosse Pointe Blank; Scream.*

Guild 50th Street—33 W. 50th St. (757-2406) *Broken English.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Sprung; Sling Blade.*

National Theatre—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Liar Liar; Volcano.*

Paris Theater—4 W. 58th St. (980-5656) *Closed for Renovations.*

State—1540 Broadway (391-2900) *Addicted to Love; Anaconda; Austin Powers; Night Falls on Manhattan; The Saint.*

Sutton—205 E. 57th St. (759-1411) *Austin Powers; Grosse Pointe Blank.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Absolute Power; Booty Call; Jerry Maguire; Lost Highway; Turbo: A Power Rangers Adventure; Waiting for Guffman.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *The Lost World.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *The Designated Mourner.*

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Night Falls on Manhattan.*

86th Street—125 E. 86th St. (505-CINE#604) *The Lost World.*

86th Street East—210 E. 86th St. (249-1144) *Grosse Pointe Blank; Romy and Michele's . . . ; Volcano.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Anna Karenina.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Breakdown; Liar Liar; The Lost World.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *The Fifth Element; The Second Jungle Book.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Brassed Off; Fathers' Day.*

Orpheum 7—1538 Third Ave., at 86th St. (876-2400) *Addicted to Love; Austin Powers; Breakdown; Chasing Amy; Fathers' Day; The Fifth Element; Sprung.*

UA East—1629 First Ave., at 85th St. (249-5100) *Night Falls on Manhattan.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Children of the Revolution.*

84th Street—2310 Broadway, at 84th St. (877-3600) *The Lost World.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Daytrippers; Diary of a Seducer; The English Patient; Flamenco; Kolya; La Promesse.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *Addicted to Love; Austin Powers; Brassed Off; Breakdown; Chasing Amy; Fathers' Day; The Fifth Element; Love! Valour! Compassion!; Night Falls on Manhattan; Romy and Michele's . . . ; Volcano.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Addicted to Love; The Fifth Element.*

New Coliseum—701 W. 181st St. (740-1545) *Breakdown; The Fifth Element; The Lost World; Sprung.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Breakdown; The Lost World; Sprung.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *The Lost World.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The Van.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Addicted to Love; Anaconda; Breakdown; Fathers' Day; The Fifth Element; Liar Liar; The Lost World; Murder at 1600; Night Falls on Manhattan; Sprung; Volcano.*

Concourse Plaza—214 E. 161th St. (588-8800) *Anaconda; Breakdown; Fathers' Day; The Fifth Element; Liar Liar; The Lost World; Sprung; The Second Jungle Book; Volcano; Warriors of Virtue.*

Riverdale Twin Theatre—5683 Riverdale Ave., at 259th St. (884-9514) *Fathers' Day; The Lost World.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Addicted to Love; Anaconda; Austin Powers; Breakdown; Fathers' Day; The Fifth Element; The Lost World; Night Falls on Manhattan; Sprung; The Second Jungle Book; Volcano; Warriors of Virtue.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Breakdown; Fathers' Day; The Lost World.*

Brooklyn Heights—70 Henry St. (596-7070) *Anaconda; Austin Powers; Liar Liar.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Breakdown; The Fifth Element; The Lost World.*

Cobble Hill—265 Court St. (596-9113) *Addicted to Love; Fathers' Day; The Lost World.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Addicted to Love; Austin Powers; The Fifth Element; Night Falls on Manhattan; Volcano.*

Opening
Bad Influence

In 'Portland,' Michael Müller (left) is Jakob, a teenage boy enthralled with his felonious older brother, Janus—who is, in turn, spellbound by a local thug's equally wayward sister. Danish director Niels Arden Oplev's mordant, loopy debut—produced by national oddball Lars von Trier's studio—runs for two weeks at Film Forum, beginning May 28.

Photograph by Henrik Jongdah/Morten Bak.

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *The Fifth Element; The Lost World; Sprung.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Fathers' Day; The Fifth Element; The Lost World.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Anaconda; The Fifth Element; Sprung; Volcano.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *Addicted to Love; Fathers' Day; The Lost World.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Fathers' Day; The Fifth Element; The Lost World.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *The Empire Strikes Back; Jungle 2 Jungle; Marvin's Room; Private Parts; Star Wars.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *The Fifth Element; The Lost World; Sprung.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *Anaconda; The Lost World; Volcano.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Addicted to Love; Austin Powers; Breakdown; Fathers' Day; The Fifth Element; The Lost World; Night Falls on Manhattan; Volcano; Warriors of Virtue.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *Breakdown; Fathers' Day; The Fifth Element; The Lost World; Sprung; Volcano.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Addicted to Love; Breakdown; Fathers' Day; Romy and Michele's . . . .*

Cinema City—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Addicted to Love; Austin Powers; The Fifth Element; Sprung; Volcano.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Closed for Renovations.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Addicted to Love; The Fifth Element; Murder at 1600; The Second Jungle Book.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *The Lost World; Sprung.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Addicted to Love; Anaconda; Breakdown; Fathers' Day; The Fifth Element; Liar Liar; McHale's Navy; Night Falls on Manhattan; Volcano.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Austin Powers; Breakdown; Grosse Pointe Blank; Romy and Michele's . . . ; Sprung.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *Fathers' Day; Liar Liar.*

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *Breakdown; Fathers' Day; The Lost World; Night Falls on Manhattan.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *The Fifth Element; The Lost World; Sprung.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *The Lost World; Volcano.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *Austin Powers; Breakdown; Fathers' Day; The Fifth Element; The Lost World; Night Falls on Manhattan.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *Breakdown; Kolya.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *The Fifth Element; The Lost World.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *Father's Day; Austin Powers; Breakdown; The Fifth Element.*

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Night Falls on Manhattan; The Lost World.*

AT LAST IT'S HERE! THE PICTURE NEW YORK'S BEEN WAITING FOR!
SCARFACE
THE SHAME OF A NATION
PAUL MUNI
HOWARD HUGHES PRODUCTION
United Artists Picture
Rialto Shows 'Scarface' to Thrilled Mobs

Retrospective

Hawks's Eye

He mastered the screwball comedy (*Bringing Up Baby*), the murky *noir* (*The Big Sleep*), the gangland epic (reshooting key scenes for *Scarface*), and the straight-ahead Western (*Rio Bravo*)—yet somehow, Howard Hawks's *oeuvre* was egregiously overlooked until 1962, when Peter Bogdanovich curated a retrospective at MOMA. Once again, the museum pays homage to the late director with a two-week series, beginning May 29, featuring a discussion with Bogdanovich. (See "Museums, Societies, Etc." for info.)

Trylon—98–81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Night Falls on Manhattan.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Addicted to Love; Breakdown; Fathers' Day; The Fifth Element; The Lost World.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Breakdown; Fathers' Day; The Fifth Element; The Lost World.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Addicted to Love; Austin Powers; Breakdown; Fathers' Day; The Fifth Element; Liar Liar; The Lost World; Night Falls on Manhattan; Romy and Michele's . . . ; Sprung; The Second Jungle Book; Volcano; Warriors of Virtue.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Passionate Grids: A Peter Greenaway Retrospective." 5/31: *Prospero's Books* (1991) and *Four American Composers: John Cage and Meredith Monk* (1983). 6/1: *The Belly of an Architect* (1987) and *Four American Composers: Philip Glass and Robert Ashley* (1983). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $8.

Anthology Film Archives—5/26–5/29: Jack Arnold's *The Incredible Shrinking Man* (1957) and Jean Vigo's *L'Atalante* (1934/1990). 5/27: *O Thiassos (The Travelling Players)* (1975). 5/28: "Essential Cinema: Stan Brakhage." 5/29: "Essential Cinema: Robert Breer Early Works." 5/30–6/1: *Chronicle of a Disappearance* (1996), *The American Friend* (1977) and *Sid and Nancy* (1986). 5/31: "Films by Karl Kels" and "Essential Cinema: James Broughton." 6/1: "Essential Cinema: Stan Brakhage." 32 Second Ave., at 2nd St. (505-5181); $7.

Casa La Femme—6/1: *Mediterraneo* (1991). 150 Wooster St. (505-0005).

Different Light—6/1: *A Different Light* (1980). 151 W. 19th St. (989-4850); free.

Donnell Media Center—"Meet the Maker." 5/27: *Que Viva Mexico* (1931–32). 5/29 and 5/31: Carlos Carrera presents *El heroe* (1993) and *La mujer de Benjamin* (1991). 5/31: Carrera presents *Malayerba nunca muerde* (1988), *Amada*, and *Un muy cortometraje* (1988), and Maria Navaro presents *El Jardin del Edén* (1994). 20 W. 53rd St. (621-0619); free.

Film Forum—"Capra 100." 5/26: "Capra & Langdon." *The Strong Man* (1926), *Soldier Man* (1928), and *Lucky Stars* (1925). 5/27: "Why We Fight," a series of wartime propaganda films. 5/28: *Rain or Shine* (1930) and *Power of the Press* (1928). 5/29 and 5/30: *Meet John Doe* (1941) and *State of the Union* (1947). 5/31 and 6/1: *You Can't Take It With You* (1938) and *Arsenic and Old Lace* (1944). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"R. W. Fassbinder and His Friends." 5/26: *Despair* (1974) and *The American Soldier* (1970). 5/28: *Beware of a Holy Whore* (1970) and *Gods of the Plague* (1969). 5/29 and 5/30: *Mother Küsters Goes to Heaven* (1975). 5/29–5/31: *The Marriage of Maria Braun* (1978). 5/31 and 6/1: *The Third Generation* (1979). 6/1: *The Stationmaster's Wife* (1978) and *Lili Marlene* (1980). 65 W. 65th St., plaza level (875-5600); $8.

French Institute—5/27: *Nelly and Monsieur Arnaud* (1995). 6/3: *Window Shopping* (1983). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, $5.50 seniors.

Japan Society—"Yasuzo Masumura Retrospective." 5/30: *Manji* (1964). 333 E. 47th St. (752-3015); $7.50.

Museum of Modern Art—"Lest We Forget: John Wayne Remembered." 5/26: *In Harm's Way* (1965) and *El Dorado* (1967). 5/27: *Rio Bravo* (1959) and *The Big Trail* (1930). "Howard Hawks Restored." 5/29: *Fazil* (1928) and *Scarface* (1932) with excerpt. 5/29 and 6/1: *His Girl Friday* (1940). 5/30: *The Criminal Code* (1931), *Paid to Love* (1927), and *Tiger Shark* (1932). 5/31: *Rio Bravo* (1939) and *El Dorado* (1967). 6/1: *Red River* (1948). "Women Make Movies." 5/26: *Home Away From Home* (1994), *Dialogues With Madwomen* (1993), *Who's Going to Pay For These Donuts, Anyway?* (1992), and *Warrior Marks* (1993). 5/27 and 5/31: *On Cannibalism* (1994), *Which Way Is East?* (1994), and *Complaints of a Dutiful Daughter* (1994). 5/30: *Girls Like Us* (1996). 5/30 and 6/1: *Halving the Bones* (1995), *Sex Fish/Sex Bowl* (1994), and *Shinjuku Boys* (1991). 5/31: *The Lost Garden: The Life and Cinema of Alice Guy Blaché* (1995). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—Through 6/12: *The Rat Pack Captured* (1965). 25 W. 52nd St. (621-6710); $6.

New School for Social Research—5/29–6/1: "The First NYC Sierra Club Film & Video Festival." Call for program info. 66 W. 12th St. (229-5488); $5.

Screening Room—Sunday brunch: *Breakfast at Tiffany's* (1961). 5/29–6/1: "New York Women's Film Festival." Call for program info. 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

Symphony Space—"Golden Voices/Silver Screen," with live cabaret keyed to the movie. 5/20: *Yankee Doodle Dandy* (1957). 5/27: *Kiss Me Kate* (1953). 2537 Broadway (864-5400); $8.

Photograph courtesy of The Museum of Modern Art.

theater

Buscemi...Theater on the Lower East Side

Broadway

Now Playing

An American Daughter—Wendy Wasserstein's new political comedy, starring Hal Holbrook and Kate Nelligan. $35–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/13/97. *Cort Theatre, 138 W. 48th St. (239-6200).*

Annie—Nell Carter stars as Miss Hannigan in this twentieth-anniversary production of everyone's favorite orphan musical. $40–$70. Wed.–Sat. at 7:30, Sun. at 1 and 6, Wed. and Sat. at 2. Opened: 3/26/97. *Martin Beck, 302 W. 45th St. (239-6200).*

Barrymore—William Luce's play gives you a chance to experience Christopher Plummer, the greatest living actor in the English language. It is a quasi monodrama in which the legendary thespian, a month from his rendezvous with death, prepares to put on *Richard III* once more. Sometimes he spars with his unseen, sardonic prompter in the wings (well intoned by Michael Mastro); for the rest, he gloriously indulges himself. (Simon: 4/7/97). $25–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/25/97. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Candide—Voltaire with a Leonard Bernstein beat. Hal Prince revives this musical satire, starring Jim Dale, Andrea Martin, Harolyn Blackwell, and Jason Danieley. $20–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/29/97. *Gershwin Theatre, 222 W. 51st St.(307-4100).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

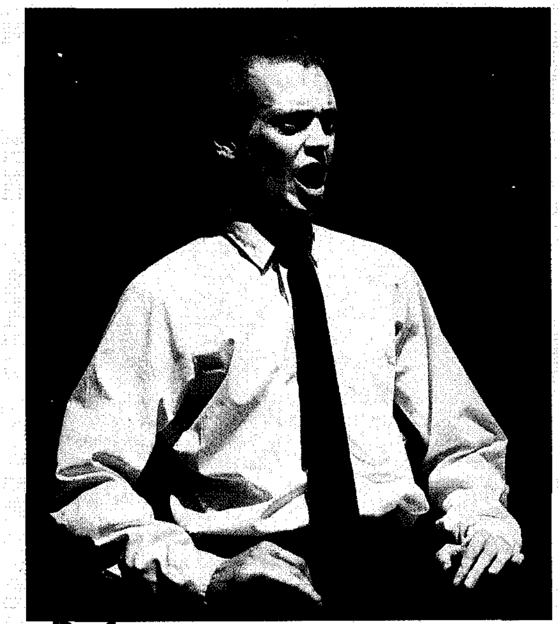
Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Ann Reinking is suavely slinky with a demureness that oozes sex; Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness. Also starring Joel Grey. (Simon: 12/2/96) $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (307-4100). 2 hrs. 30 mins.*

Defending the Caveman—Rob Becker's one-man show, now starring Michael Chiklis, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $49.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Booth Theatre, 222 W. 45th St. (228-3626, or just dial* CAVEMAN*). 1 hr. 40 mins.*

A Doll's House—A startling new version of Ibsen's 1879 scenes from a marriage by Frank McGuinness. Starring Olivier Award winner Janet McTeer. $25–$60. Mon.–Sat. at 8, Sat. at 2. Opened: 4/2/97. *Belasco Theatre, 111 W. 44th St. (239-6200).*

Dream: The Johnny Mercer Musical—The Golden Age of American pop music, set to songs by Mercer, Duke Ellington, Billy Strayhorn, and many more, written between 1920 and 1960. Starring Lesley Ann Warren, Margaret Whiting, and John Pizzarelli. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/3/97. *Royale Theatre, 242 W. 45th St.(239-6200).*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Whoopi Goldberg as a female Pseudolus. $60–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*



Performance

Wild Thing

Any excuse to watch Steve Buscemi's eyes bulge is a welcome one, and so much the better if it's from just ten or twenty feet away. On May 28, the edgy screen actor plays a wild child, raised by wolves and come home to roost, in John Jesurun's *Shatterhand Massacree*. Tickets are $40, but the performance is for one night only. For details, call the Kitchen, at 255-5793.

Photograph by Paula Court.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

The Gin Game—D. L. Coburn's play, about two people in a retirement home, shows off the talents of two older actors. It is the thing the theater needs if its aging stars are not themselves to end up in like fashion. So we must be grateful to Coburn for letting Julie Harris and Charles Durning delight us with their very different but nicely complementary techniques. The Pulitzer Prize–winning play concerns Weller Martin and Fonsia Dorsey, two souls in their seventies, who after a hard-knock life end up in a nursing home, nursing illusions to keep them going. (Simon: 5/5/97). $15–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/20/97. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

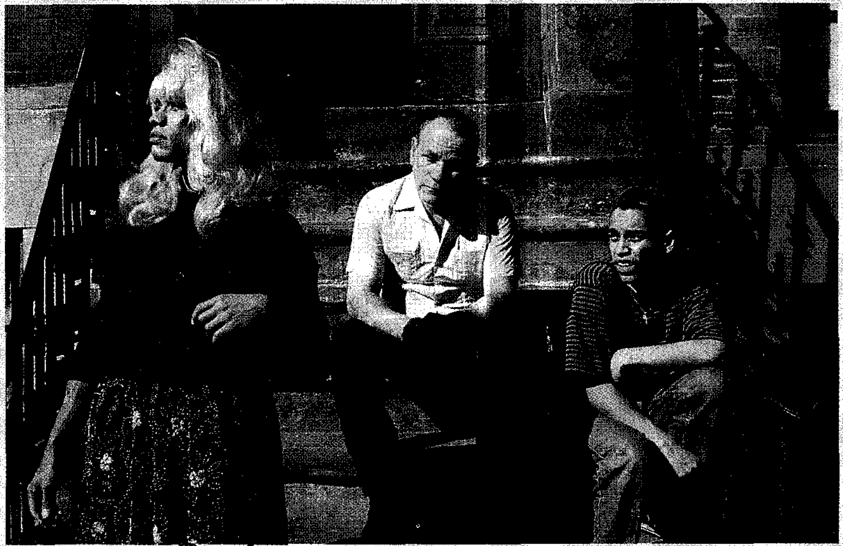
Grease!—It's back, after a brief hiatus. A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Olympic gymnast Dominique Dawes joins the cast as cheerleader Patty Simcox, and Jeff Conaway plays D. J. Vince Fontaine. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins*

Jekyll & Hyde—What do you think it's about? Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, score by Frank Wildhorn. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St.(239-6200).*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair*, the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. Faith Prince stars as Anna. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

The Last Night of Ballyhoo—Alfred Uhry's first new play since *Driving Miss Daisy*, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind*. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St.(307-4100).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion



Previews

Summer Streets

June, a month notorious for Hollywood slop, is shaping up to be a time of sober reflection for Off Broadway—particularly on the subject of city life. In 'Seeking the Genesis,' a project mom struggles to protect her son from the siren call of drugs and guns; in 'Clean,' drag queens and gay teenagers grapple with their unconventional preferences in an insular, socially conservative Latino neighborhood.

while cosseting their own daughter, Eponine-what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97). $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Life—A contemporary street opera set in eighties Times Square. Music and lyrics by Cy Coleman and Ira Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened 4/26/97. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).*

The Little Foxes—Lillian Hellman's best play, where her gift for melodrama functions at full-tilt. Altogether, this is a production that sheds new light on a by now convention-bound and somewhat suspect classic, lifting it to a higher, subtler level of unforgettability. Starring Stockard Channing. $35–$50. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/27/97. *Vivian Beaumont Theater, Lincoln Center (239-6200).*

London Assurance—Brian Bedford stars in Boucicault's nineteenth-century comedy of manners, courtship, fortunes, and fancy dress. $55. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 4/30/97. *Roundabout Theatre's Stage Right, 1530 Broadway, at 45th St. (869-8400).*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Dixie Carter as the great *monstre sacré* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly*, set in Vietnam during the fall of Saigon, has just celebrated its fifth anniversary on Broadway. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Once Upon a Mattress—Sarah Jessica Parker plays the oversensitive royal in this musical version of Hans Christian Andersen's *The Princess and the Pea*. For insomniac luxury-lovers of all ages. $40–$75. Thurs. and Fri. at 8, Wed. and Sat. at 2 and 8, Sun. at 2 and 7. Opened 12/18/96. *Broadhurst, 235 W. 44th St. (239-6200).*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $35–$70. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

Steel Pier—Think Atlantic City, 1933: dance marathons, lovebirds, and cotton candy. A new musical by Kander, Ebb, and Thompson, starring Gregory Harrison, Karen Ziemba, Daniel McDonald, and Debra Monk. $35–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/24/97. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Titanic—Go down with the ship, directed by Richard Jones. $45–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (307-4100). 2 hrs. 45 mins.*

The Young Man From Atlanta—There's good down-home, southern-fried atmosphere at the Houston house of Will and Lily Dale Kidder, but where the hell is the play? Once again, the Pulitzer has gone to bogus profundity. (Simon: 4/7/97). $25–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/27/97. *Longacre Theatre, 220 W. 48th St. (239-6200).*

Off Broadway

Previews and Openings

Baby Anger—A yuppie couple's baby boy is cast in an award-winning commercial—as a girl. Quel drag! Presented by Playwrights Horizons, written by Peter Hedges (*What's Eating Gilbert Grape*), and starring Kristen Johnston (*3rd Rock From the Sun*). $35. Tues.–Fri. at 8, Sat. at 3 and 8, and Sun. at 3 and 7:30. In previews for a 6/8 opening. *Anne G. Wilder Theater, 416 W. 42nd St. (279-4200).*

Clean—A married woman falls for a drag queen. A young male teenager pines for a priest. Edwin Sanchez, author of *Trafficking in Broken Hearts*, takes these already-delicate dilemmas and sets them in the potentially unforgiving context of Latino culture and mores. $32. Tues.–Fri. at 8, Sat. 2 and 8, and Sun. at 7. Previews begin 5/28 for 6/9 opening. Through 7/7. *Atlantic Theater Company, 336 W. 20th St. (239-6200).*

A Drop in the Bucket—A dark comedy about two widows, Atlantic City, and the allure of the one-arm bandits. $7–$20. Tues.–Sat. at 8, Wed. at 2, Sun. at 3, with a special 5/24 performance at 2. Previews begin 5/22 for a 5/28 opening. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

Gross Indecency: The Three Trials of Oscar Wilde—After a long and giddy run at the Greenwich House, the Tectonic Theater production has finally found a home Off Broadway, and most would say it's about time. From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together a beguiling show about Wilde's 1895 trial for "gross indecency with male persons." $20–$45. Tues.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. Previews begin 5/20 for a 6/5 opening. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Bottom photograph by Dirk Westphal.

The Medium—An encore production from the redoubtable Anne Bogart. Marshall McLuhan, armed only with a remote control, has to make sense of the universe. $20. Thurs.–Sun. 8, Sat. at 2. *Miller Theater, Columbia University, Broadway at 116th St. (854-7799).*

Seeking the Genesis—Kia Corthron's newest drama. C Ana, a single mom from the projects who has already lost one of her two sons to gangs and drugs, is confronted with a moral dilemma about how to spare the other. $32. Tues.–Sun. at 7:30, Sat. and Sun. at 3. Previews begin 5/20 for a 6/10 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Now Playing

All My Sons—A fiftieth-anniversary production of Arthur Miller's classic, starring John Cullum and directed by Barry Edelstein. $45. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Opened 5/4/97. *Laura Pels at the Roundabout, 1530 Broadway, at 45th St. (869-8400).*

Beat: A Subway Cop's Comedy—Comic reminiscence of ten years on the beat, by John DiResta, who remains a New York City Transit cop. $30. Tues.–Fri. at 8, Sat. at 7 and 9:30, Sun. at 3 and 5:30. *Kaufman Theatre, 534 W. 42nd St. (279-4200).*

Bermuda Avenue Triangle—Sex and other scandalous behavior in an exclusive retirement community. By Renee Taylor and Joseph Bologna; starring the aforementioned writers and Nanette Fabray. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 5/11/97. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

A Brief History of White Music—A new musical looking at white pop music from swing to the seventies. $40. Tues.–Sat. at 8:15, Sat. at 2:15, Sun. at 3:15 and 7:15. *The Village Gate, 240 W. 52nd St. (307-5252).*

Bunny Bunny—Alan Zweibel's three-character play about his fourteen-year relationship with Gilda Radner. $35–$45. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. Opened: 3/23/97. *Lucille Lortel, 121 Christopher St. (239-6200).*

Capitol Steps—A new political musical revue performed by former congressional staff members. $40. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Chez GARBO—A revival from last season. In Michelangelo Alasa's environmental musical, the audience strolls through a conceptual artist's gallery re-creation of Greta Garbo's East Side apartment—and, as well, through the last 50 years of the recluse's life. $20. Fri. at 8, Sat. at 7, and Sun. at 3. Opened 5/16. Through 6/22. *DUO Theatre, 62 E. 4th St. (598-4320).*

Collected Stories—Donald Margulies's two-character tale of an aging writer and her protégée. Awarded by the Los Angeles Drama Critics Circle for best new play; stars Maria Tucci and Debra Messing. $45. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. Opened 5/20. *The Manhattan Theater Club/Stage I at City Center, 131 W. 55th St. (581-1212).*

Corn—A country-and-western musical by Charles Ludlam, originally produced in 1972. $30. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Opened: 4/15/97. *Chelsea Playhouse, 125 W. 22nd St. (307-4100).*

Curse of the Starving Class—The Signature Theatre Company's Shepard season closes with this 1978 drama about a family, and a country, in decline. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Through 5/31. *The Public/Susan Stein Shiva Theater, 425 Lafayette St. (239-6200).*

The Devils—Elizabeth Egloff often turns to the classics for inspiration, and in this, her newest drama, it's a Dostoyevsky work by the same name. Her play follows a crew of Ukrainian revolutionaries as they grapple with the human obstacles to social change. $25–$30. Tues.–Fri. at 7, Sat. at 1 and 7, Sun. at 5. Through 6/8. *New York Theater Workshop, 79 E. 4th St. (460-5475).*

Fairy Tales—Eric Lane Barnes's naughty musical revue about gay life. Directed by Mark Cannistraro (*Vampire Lesbians of Sodom, Sister Mary Ignatius Explains It All for You*). $12–$30. Mon.–Fri. at 8, Sat. at 6 and 10. *WPA Theatre, 519 W. 23rd St. (206-0523).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $35–$40. Mon., Wed.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. *Triad, 158 W. 72nd St. (799-4599).*

Full Gallop—This is the monodrama—I mean monofarce—about Diana Vreeland, the fearsome fashion arbiter who for decades wielded style-making power from behind her desks at *Harper's Bazaar* and then *Vogue*. A whirlwind bearing aloft talented models, designers, and photographers, she was a scintillating wit and fabulous character in her own right and wrong. We are granted an hour and three quarters with a fabled *monstre sacré* in her demonic digs as we listen to her recollect a chicly checkered past; pass canny judgment on people and fashions and life. (Simon: 10/14/96.) $37.50–$40. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Godspell—The first all-black production of Stephen Schwartz's 1971 rock opera. $25. Thurs. and Fri. at 7:30, Sat. and Sun. at 3 and 7. Opened 2/6. *Victoria Theatre, 235 W. 125th St. (769-8183).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. and Thurs. at 2, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

How I Learned to Drive—Paula Vogel's play benefits from an original slant: child molestation as an act of consenting partners, with the child as a willing participant. David Morse is utterly disarming: cunning pedophile and self-deluded good ol' boy in warm-hearted blend; Mary-Louise Parker dons several ages from 11 to 35 with the skill of a quick-change artist. (Simon: 3/31/97). $25–$45. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. First opened at the Vineyard Theatre on 3/16/97; re-opened on 5/6/97. *Century Theater, 111 E. 15 St. (239-6200).*

Howard Crabtree's When Pigs Fly—One of 1996's more melancholy theater trends was the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

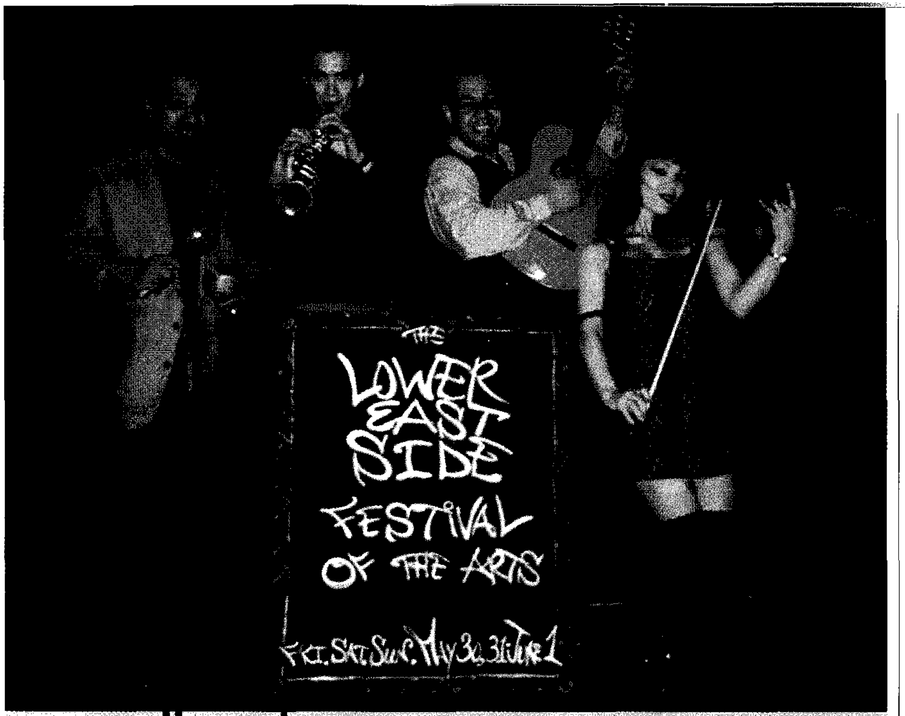
I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck

Talent Superwoman

Before her husband's accident, Dana Reeve, wife of Christopher, had a prosperous acting career. It wasn't the sort that earned her household recognition, and it never took priority over her family. But Reeve often popped up in great plays at great theaters (*Sight Unseen*, at the Manhattan Theatre Club, for example) and had several television appearances to her credit. Now, after two years of political advocacy, foundation work, and—needless to say—intensive readjustment, Reeve is rediscovering the delights of her chosen profession. This week, she's one of three principals in Romulus Linney's *Patronage*, at Ensemble Studio Theatre. This summer, she'll be starring in a play directed by James Naughton at the Williamstown Theatre Festival. "It's very important for me to continue acting, *singing, and having a creative outlet—to have something separate from my role as a nationally known* wife," says Reeve, with bracing candor. "So that my life is more than—well, I don't know what it appears to be, but so that I have something of my own." It's tempting to exaggerate the integrity of a person like Reeve, who has, with her husband, suffered something rather unimaginable. But this composed, sharply intelligent 36-year-old makes gushing praise of her obvious inner strength seem untoward—especially now that she's taken on the role of a cloistered, easily flustered piano student in Linney's comedy. "There's something about her that I relate to entirely, and something about her that's so foreign to me," says Reeve. "Like for her, music is a religious experience, and I'd say that singing, and being onstage, is a religious experience for me too. And yet, this is clearly a woman who's led a very sheltered, privileged life. I don't think she's as strong as I am."

JENNIFER SENIOR

Photograph by Carol Rosegg.



Happenings

Crossing Delancey

Any neighborhood that can produce both Irving Berlin and the brothers Gershwin deserves more than just an isolated pat on the back. So Theater for the New City, obviously aware that another tribute is just about due, is sponsoring a second Lower East Side Festival of the Arts, beginning May 30. The three-day marathon of music, drama, and discussion features more than 100 writers and performers, including Arthur Miller, Richard Foreman, David Amram, Tom O'Horgan, Penny Arcade, Jeff Weiss, Charles Busch, and—well, why not?—Quentin Crisp. Admission is free; donations are "gratefully accepted." Call 254-1109 for details.

the trend. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Kerouac—A musical based on the Beat poet's life. And he would have loved this: the management's throwing in two free drinks for the cost of admission. $25. Wed.–Sat. at 8, Sat. at 2, Sun. at 3. *Theatre East, 211 E. 60th St. (838-8528).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Magic on Broadway—Like it says, performed by illusionist and prestidigitator Joseph Gabriel. $25–$45. Thurs.–Sat. at 8, Wed. at 2 and 7, Sat. at 2 and 5, Sun. at 3 and 6. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

Making Porn—A play about the gay-porn industry starring real-life porn stars Blue Blake and Ryan Idol. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Actors' Playhouse, 100 Seventh Ave. South (239-6200).*

Men on the Verge of a His-Panic Breakdown—Multiple monologues about the gay Hispanic experience, starring Felix A. Pire. $30. Tues.–Sat. at 9, Sun. at 5. *47th St. Theatre, 304 W. 47th St. (265-1086).*

Mere Mortals and Others—David Ives presents six one-acts, ranging from Mamet to mini-golf to mayfly mating rituals. $33–$35. Tues.–Sat. at 8, Sat. at 2, Sun at 3. Opened 4/29. *Primary Stages, 354 W. 45th St. (333-4052).*

My Italy Story—One man's journey from Hoboken to Italy, searching for his roots. Written by Joseph Gallo; starring Daniel Mastrogiorgio. $30. Tues.–Sat. at 7, Sun. at 3. Opened: 3/31/97. *47th St. Theatre, 304 W. 47th St. (265-1086).*

Othello—Set in the Mediterranean Renaissance, starring Abner Genece and Joseph Menino. $24. Thurs.–Sat. at 8, Sun. at 3. Opened: 3/16/97. *Bouwerie Lane Theatre, 330 Bowery, at Bond St. (677-0060).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$45. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Stonewall Jackson's House—A new comedy about a young woman who violates racial taboos—political correctness, take that! $35. Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *American Place Theatre, 111 W. 46th St. (239-6200).*

Tap Dogs—An Australian import, a rollicking tap show with a gritty edge. $20–$35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. Opened: 3/16/97. *Union Square Theatre, 100 E. 17th St. (307-4100).*

To Catch the Lightning—The Puerto Rican Traveling Theatre, now in its thirtieth season, presents a new absurdist drama by Carmen Rivera. $20. English performances: Wed.–Fri. at 8. Spanish performances: Sat. at 2 and 8, Sun. at 3 and 6:30. Opened 5/14. *Lambs Theater, 130 W. 44th St. (354-1293).*

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art

Leiko Ikemura...Skyscraper Museum

Galleries

Solos

Madison Avenue and Vicinity

András Böröcz—Recent sculptures constructed from carved pencils, several of which involve multiple figures as structural or architectonic elements in the forms of spokes of a wheel or bristles of a broom; through 6/14. Baumgold, 128 E. 72nd St. (861-7338).

Francesco Clemente—New paintings from the series "Anamorphosis" that represent a deliberate distortion of an image that appears correct when viewed from an extreme angle; through 6/14. Gagosian, 980 Madison Ave. (744-2313).

Elena Climent—New paintings and watercolors on the theme of the house in Mexico City where the artist was raised in the fifties and sixties; through 6/28. Martin, 23 E. 73rd St. (288-2213).

John Duff—Recent fiberglass sculptures; through 6/13. Knoedler, 19 E. 70th St. (794-0550).

German Gargano—Expressionistic abstract paintings from the nineties by the Argentine artist; through 6/30. CDS, 76 E. 79th St. (772-9555).

Bernhard Gutmann—Paintings and watercolors of landscapes, figures, interiors, and still life by the American Impressionist; through 7/11. Beacon Hill, 980 Madison Ave. (734-3636).

Gwen John—Paintings, watercolors, and drawings by the British artist (1876–1939), who spent her entire adult career in France and was the sister of the portraitist Augustus John; through 6/13. Davis & Langdale, 231 E. 60th St. (838-0333).

Henri Matisse—A suite of stencil prints from the artist's "Jazz" series that was published in Paris in 1947; through 6/20. Hirschl & Adler Modern, 21 E. 70th St. (535-8810).

Aric Obrosey—Drawings, paintings, and sculptures of lace patterns, created by cutting or burning out lace patterns on paper or neoprene rubber, or through actual painting or drawing; through 6/28. Graham, 1014 Madison Ave. (535-5767).

Wayne Thiebaud—New paintings; through 6/27. Stone, 113 E. 90th St. (988-6870).

Peter Waite—Paintings on paper that continue the artist's themes of landscape, interiors, seascapes, graveyards, and buildings; 5/28–7/12. Winston Wächter, 111 E. 65th St. (327-2526).

57th Street Area

Pat Adams—Recent paintings that continue the artist's use of geometric shapes on surfaces that appear to have been spackled and abraded; through 6/14. Zabriskie, 41 E. 57th St. (752-1223).

Richard Artschwager—New paintings that depict potatoes in a variety of containers and in the process of becoming increasingly abstract; through 6/28. Boone, 745 Fifth Ave. (752-2929).

Hugo Bastidas/Mary Joan Waid—Paintings/Pastels. Through 6/13. Haime, 41 E. 57th St. (888-3550).

Santiago Cardenas—Expressionistic still-life paintings by the Colombian artist; through 6/15. Goodman, 41 E. 57th St. (593-3737).

Barbara Dixon Drewa/Glen Hansen—Small-scale trompe-l'oeil paintings/Small-scale paintings of nineteenth-century Parisian monuments. Through 6/21. Fischbach, 24 W. 57th St. (759-2345).

Joaquín Torres-García—A selection of paintings and drawings executed between 1899 and 1949 from the collection of the artist's grandchildren; through 7/18. Krugier, 41 E. 57th St. (755-7288).

Alfred Jensen/Tony Smith—An exhibition of paintings by Jensen (1903–1981) and lifetime-cast sculptures by Smith (1912–1980) that compares the artists' idiosyncratic uses of geometry; through 6/20. PaceWildenstein, 32 E. 57th St. (421-3292).

Matisse and Tériade—Collaborative works by Matisse and the writer-publisher Tériade, including three issues of *Verve* devoted to Matisse and edited by Tériade, and their first book, *Lettres Portugaises*; through 6/28. Yoshii, 20 W. 57th St. (265-8876).

César Menéndez—Dreamlike figurative paintings by the El Salvadoran artist; through 6/23. Brewster, 41 W. 57th St. (980-5373).

Masayuki Nagare—Sculptures by the Japanese master stonecutter; through 6/28. McCoy, 41 E. 57th St. (319-1996).

Odd Nerdrum—Recent allegorical paintings by the Norwegian artist; through 6/27. Forum, 745 Fifth Ave. (355-4545).

Thomas Struth/Steve McQueen—Recent photographs taken in Japan/Films. Through 6/28. Goodman, 24 W. 57th St. (977-7160).

SoHo and TriBeCa

Jeremy Adams—New paintings that juxtapose abstract passages with with images derived from television; through 6/21. TZ'Art, 28 Wooster St. (966-9059).

Nancy Azara—New painted wood sculptures; through 6/28. Donahue/Sosinski, 560 Broadway (226-1111).

Radcliffe Bailey—Assemblage paintings inspired by the artist's African-American heritage; through 6/14. Beitzel, 102 Prince St. (219-2863).

Elaine Lustig Cohen—Recent collages that incorporate vintage photographs; through 6/28. Saul, 560 Broadway (431-0747).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Leo Copers—An installation of paintings and objects; through 6/21. Tilton, 49 Greene St. (941-1775).

Tristano di Robilant—Totemic sculptures composed of multiple interlocking forms of solid glass; through 6/14. Fung, 537 Broadway (334-6242).

Mark di Suvero—A monumental new sculpture that completely fills the interior space of the gallery; through 6/14. Gagosian, 136 Wooster St. (228-2828).

Karen Finley—Three installations and a selection of paintings and drawings by the artist known for her performance work; through 6/28. Fotouhi Cramer, 560 Broadway (431-1304).

Alberto Giacometti—Prints spanning the artist's career; through 6/28. Lust, 61 Sullivan St. (965-0348).

Gilbert & George—A two-gallery exhibition of the English artists' latest collaborative works, a series of photographs of blown-up microscopic images of bodily fluids titled "The Fundamental Pictures"; through 6/28. Lehmann Maupin, 39 Greene St. (965-0753) and Sonnabend, 420 W. Broadway (966-6160).

Peter Halley and Frank Kozik—Individual and collaborative works by both, including a wall-size flow chart and new diptych by Halley, and posters and a wall-size "picture puzzle" by Kozik; through 6/14. Wooster Gardens, 558 Broadway (941-6210).

Herzog & De Meuron—Drawings by the Swiss architects Jacques Herzog and Pierre de Meuron; through 7/31. Blum, 99 Wooster St. (343-0441).

Chris Hipkiss/Paul Laffoley—New drawings/Ink drawings on the theme of the *Rubaiyat of Omar Khayyam*. Through 6/21. Cavin-Morris, 560 Broadway (226-3768).

Leiko Ikemura—Roughly modeled clay figures and oil paintings on burlap that depict featureless little girls; through 6/14. Knowlton, 568 Broadway (966-2625).

Darra Keeton—New abstract paintings; through 6/14. Stellweg, 87 E. Houston St. (431-5556).

Yuri Kuper—Recent paintings, objects, and mixed-media pieces; through 6/22. Sorokko, 430 W. Broadway (941-8888).

Stephen Lack—Recent works on paper in which images are pared down to their essential elements; through 6/28. Goldstein, 39 Wooster St. (431-0314).

Russell Maltz—Recent drawings; through 6/14. Kramarsky, 560 Broadway (966-6601).

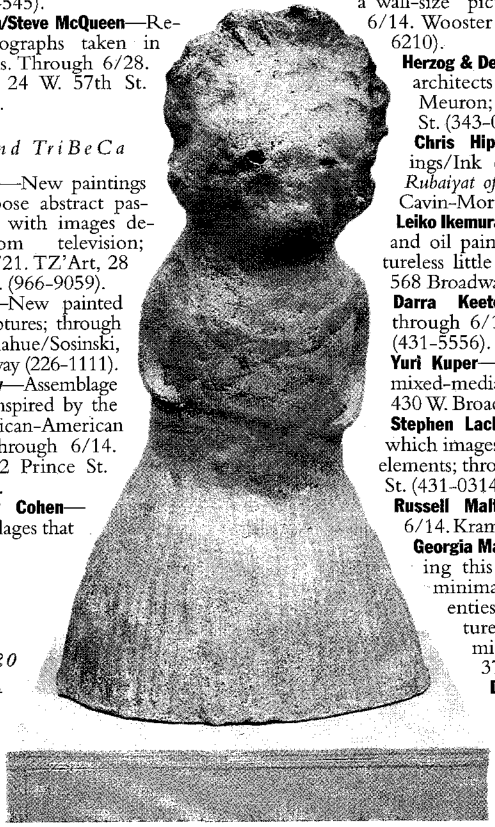
Georgia Marsh—A survey of drawings tracing this artist's development from her minimalist abstraction of the mid-seventies to the abstracted images of nature she has been making since the mid-eighties; through 6/28. Senior, 375 W. Broadway (941-0960).

Dennis Masback—Recent paintings; through 6/28. Radix, 462 Broome St. (431-7783).

John McCracken—Recent minimal sculptures; through 6/21. Zwirner, 43 Greene St. (966-9074).

Talent
Little Women

Roughly modeled from crumbling clay, Leiko Ikemura's sculptures of featureless little girls suggest lost talismans excavated from some archaeological dig. At Monique Knowlton Gallery, 568 Broadway; through June 14.



Photograph courtesy of the Monique Knowlton Gallery.

Elizabeth Murray—Recent paintings; through 6/20. PaceWildenstein, 142 Greene St. (431-9224).

Paul Paiement/Sante Scardillo—Recent works on paper by both; through 6/28. Martz, 580 Broadway (334-3348).

Elliott Puckette—Paintings on shaped wood panels in which calligraphic lines are etched into veils of painted color; through 6/14. Kasmin, 74 Grand St. (219-3219).

Beth Reisman—Paintings in wax tempera on newspaper want ads; through 6/14. Golden, 16 Mercer St. (334-3124).

Julie Roberts—Paintings that depict medical instruments, period furniture, clothing, and isolated objects in thickly impastoed paint against flat or minimally textured grounds of dense color; through 7/3. Kelly, 43 Mercer St. (343-2405).

Alexis Rockman—Dioramas of objects, photographs, and painted and sculpted forms embedded in layers of resin; through 6/28. Gorney, 100 Greene St. (966-4480).

Medardo Rosso—A survey focusing on the relationship between the artist's sculpture and photographs, including seven lifetime waxes, sculptures cast in plaster and bronze, and 24 vintage photographs that have not been previously exhibited in the United States; through 6/18. Kent, 67 Prince St. (966-4500).

Michael Rouillard/Rainer Splitt—Conceptual paintings by both; through 7/3. Stark, 113 Crosby St. (925-4484).

Bjarne Werner Sorensen—Paintings and prints by a Danish artist; through 6/28. DCA, 420 W. Broadway (334-3331).

Mathew R. Weaver—Paintings that incorporate personal mementos such as photographs and documents; through 6/28. Engelhorn, 470 Broome St. (966-6882).

Chelsea

Mac Adams/Michael Snow—Color and black-and-white photographs that continue the artist's investigations into the disjunctions between object, shadow, and reflection, and one sculpture that allows a viewer to explore three-dimensionally the ideas implicit in his photographs/A slide installation and holographic works. Through 7/13. Stux, 535 W. 20th St. (352-1600).

Andrew Ehrenworth—Painted portraits of dogs and children derived from snapshots; through 6/15. Clementine, 526 W. 26th St. (243-5937).

Tony Feher—Sculptures made with generic materials drawn from the contemporary urban environment; through 6/21. D'Amelio Terras, 525 W. 22nd St. (352-9460).

Maureen Gallace—Recent paintings of imaginary landscapes; through 6/14. 303, 525 W. 22nd St. (255-1121).

Catherine Howe—Painted portraits of female nudes, often depicted with clown faces; through 6/15. Maynes, 529 W. 20th St. (741-3318).

Gary Hume—Portraits of men and women and images of flora and fauna in enamel on aluminum panels; through 6/27. Marks, 522 W. 22nd St. (243-1650).

Byron Kim—New paintings on the themes of autobiography and color; through 6/14. Protetch, 511 W. 22nd St. (633-6999).

Brice Marden—Two paintings completed over the past two years shown with five ancient Chinese stone memorial tablets and their covers, which served as the paintings' inspiration; through 6/27. Marks, 523 W. 24th St. (243-0200).

Meg Webster—An installation of an artificial landscape, plus videos of waterfalls and of lambs being born, a giant blue wax painting, and large hand-blown glass spheres; through 6/21. Morris-Healy, 530 W. 22nd St. (243-3753).

Other

Walter Biggs—Monochromatic, nonobjective paintings and works on paper whose granular mixed-media surfaces suggest sidewalks, lava beds, and meteoric matter; through 6/15. Trans Hudson, 416 W. 13th St. (242-3232).

Ellen Kozak—Recent paintings; through 9/16. Pratt Institute, President's Gallery, 200 Willoughby Ave., Brooklyn (718-636-3517), Mon.–Fri. 9–4

On View

Tall Order

Internet messiahs claim that technology has left our downtown skyscrapers obsolete. If that's true, then think of the recently opened Skyscraper Museum (44 Wall Street) as an alternative to the American Museum of Natural History: Both showcase the articulated structures of giants that once ruled the earth, and both will have you craning your neck from the moment you arrive. The difference is that the Museum of Natural History's exit doesn't deposit you in the middle of Jurassic Park. Step outside the doors of the Skyscraper Museum, though, and suddenly all those floor plans and architectural renderings thunder up into the sky.

It's evident that the museum is still finding its way. The lighting in the (donated) space is execrable; the labeling of the exhibits is irregular. And the displays are long on paperwork and short on physical artifacts—although they do include thoughtful and evocative mock-ups of the offices that once filled downtown's towers, from the rolltop-desk days through the Selectric-and-Formica era. Perhaps with the residential rebuilding of Wall Street, and its many empty office spaces, the Skyscraper Museum will soon find a proper home. The curators might even look right next door, at 40 Wall Street, where workers are just now finishing a new façade on which two-foot-tall golden letters scream THE TRUMP BUILDING. It's only a guess, but that particular project's *Millionairus rex* might be receptive to a museum dedicated to his own kind—assuming, of course, that it incorporates an appropriately looming representation of a certain larger-than-life developer.

CHRISTOPHER BONANOS

Group Shows

Madison Avenue and Vicinity

Berry-Hill—11 E. 70th St. (744-2300). Depictions of roses, with works by Homer, Chase, Sargent, others; through 7/18.

Hirschl & Adler—21 E. 70th St. (535-8810). Works by Copley, Benson, Sargent; through 6/13.

57th Street Area

Adams—41 W. 57th St. (644-5666). Paintings and sculptures of horses, with works by Azaceta, Benedit, Bedia, and Roche; through 6/13.

Associated American Artists—20 W. 57th St. (399-5510). Self-portraits by Mexican artists, including Toledo, Elizondo and others; through 6/13.

French—24 W. 57th St. (247-2457). Paintings of landscapes, still life, and interiors by Anderson, D'Elia, Skarloff, others; through 8/29.

Helman—20 W. 57th St. (245-2888). "Allegory," with works by Lichtenstein, Oldenburg, Serrano, others; through 6/21.

McKee—745 Fifth Ave. (752-5638). Sculpture by Duff, LeWitt, Von Rydingsvard, Solano, others; through 6/15.

Snyder—20 W. 57th St. (262-1341). Abstract works by Diller, Kelpe, Scarlett, and Jaudon; through 8/15.

SoHo and TriBeCa

123 Watts —123 Watts St. (219-1428). Works by Bellmer, Fernandez, and Mapplethorpe; through 6/28.

Apex—291 Church St. (431-5270). Works by Bluhm, Burton, Jaffe, others; through 6/28.

Art in General—79 Walker St. (219-0473). "Scratching the Surface," with works by Chong, Hatfield, Sugiura, through 6/28; "Borrowing," with works by Kwon, through 6/28; "Songs of the Island," with works by Katchadoruian, through 6/28.

Basilico—26 Wooster St. (966-1831). Works by Altenburger, Cape, Kinmont, others; through 6/28.

Feature—76 Greene St. (941-7077). Drawings and photographs by Gordon, and memorabilia of Candy Darling; through 6/21.

Hoffman—429 W. Broadway (966-6676). Paintings, watercolors, and sculptures on a circus theme; through 6/7.

Kern—558 Broadway (965-1706). Paintings, photographs, and drawings by gallery and invited artists; through 6/30.

Roeder—545 Broadway (925-6098). Paintings by Eiter, Muller, Tremblay, others; through 6/14.

Shainman—560 Broadway (966-3866). Cross-cultural art and artifacts by Deroo, Irazabal, Rabinovitch, others; through 6/20.

Vandam—100 Vandam St. (924-8189). Works by Auder, Cole, Cyphers, Hayes; through 6/21.

Chelsea

Billis—526 W. 26th St. (645-2621). "Surface," with works by husband-and-wife team LoCurto and Outcault, as well as Greene, Battis, others; through 6/15.

Greene Naftali—526 W. 26th St. (463-7770). "Broken Home," with works by Becker, Gonzales-Torres, and Graham; through 6/14.

Other

Snug Harbor Cultural Center—1000 Richmond Terrace Staten Island (718-448-2500). "After the Fall: Aspects of Abstract Painting Since 1970," with works by Benglis, Kim, McClelland, Purdum, Stella, others; through 6/29.

Socrates Sculpture Park—Vernon Blvd. at Broadway, Long Island City (718-956-1819), open daily, 10

Photograph by Ken Ross/FPG.

a.m. to sunset. "From the Ground Up," with new sculpture by Baron, Di Suvero, Jagger, Van Alstine, others; through 9/1.

Photography

Mario Algaze—Photographs of Latin American cities; through 7/5. Throckmorton, 153 E. 61st St. (223-1059).

Bill Armstrong—Recent photographs, mostly re-photographs of posters seen on the street; through 6/27. Uma, 30 W. 57th St. (757-7240).

Benrubi—52 E. 76th St. (517-3766). Works depicting gardens, by Sudek, Mapplethorpe, others; through 6/28.

Robert Blackmon—Cameraless photographs; through 6/28. Mann, 42 E. 76th ST. (570-1223).

Marilyn Bridges—A survey of the artist's aerial photographs of the United States; through 7/31. Aperture, 20 E. 23rd St. (505-5555).

Forbes—60 Fifth Ave. (889-6633). "The Year in Pictures," with works by Watts, Johnson, and other press photographers; through 6/26.

Victor Friedman—Photographs of Nova Scotia; through 6/28. Witkin, 415 W. Broadway (925-5510).

Greenberg—120 Wooster St. (334-0010). Photographs of cars, with works by Abbott, Bourke-White, Weegee, others; through 6/21.

Lauren Greenfield—Cibachrome prints from the photographer's new book, *Fast Forward: Growing Up in the Shadow of Hollywood*; through 6/28. Saul, 560 Broadway (431-0747).

Lyle Ashton Harris—Photographs from the late eighties; through 6/21. Erben, 476 Broome St. (966-5283).

Dave Heath—"A Dialogue with Solitude," photography from the sixties; through 6/28. Lowinsky, 578 Broadway (226-5440).

Teun Hocks—New black-and-white photographs; through 6/28. P.P.O.W., 532 Broadway (941-8642).

International Center of Photography Midtown—1133 Ave. of the Americas (768-4682), Wed.–Sun. 11–6, Tues. 11–8 (6–8 admission by voluntary contribution); $4, $2.50 seniors and students. "Helen Levitt: Crosstown." A retrospective of works by the recipient of the 1997 Infinity Award for Master of Photography, including her classic images of children at play from the forties to her color work of the seventies to her recent black-and-white photography; through 9/7. . . . "Fast Forward: Growing Up in the Shadow of Hollywood, Photographs by Lauren Greenfield." Photographs exploring the youth culture of Los Angeles by the recipient of the 1997 Infinity Award for Young Photographer; through 7/13.

John Pfahl—New color photographs of Niagara Falls; through 6/30. Borden, 560 Broadway (431-0166).

Gustav Klutsis—Photomontage by Stalin's favorite poster designer; through 6/28. Ubu, 16 E. 78th St. (794-4444).

Helen Levitt—Vintage photographs made in New York between 1936 and 1945; through 6/27. Miller, 138 Spring St. (226–1220).

Eric Lindbloom—Contemporary panoramic photographs of the Hudson Valley; through 6/21. Gallery 292, 120 Wooster St. (431-0292).

Liana Miuccio—Black-and-white photographs of the photographer's family in New York and her relatives who remained in Italy; through 7/31. Ellis Island Immigration Museum (call 269-5755 for Circle Line Ferries schedule), daily 9–5; $7 round-trip fare, $3 children.

Tina Modotti—Vintage prints by the modernist photographer who spent most of her career in Mexico; through 6/21. Miller, 41 E 57th St. (980-5454).

92nd St. Y—1395 Lexington Ave. (415-5453). "America Observed," new photography by Davidson, Hudson, Meiselas, others; through 6/26.

Clifford Ross—Recent painted photographs; through 6/14. Houk Friedman, 851 Madison Ave. (628-5300).

Lynn Saville—Photographs of nighttime spots in New York; through 6/28. Richardson, 560 Broadway (343-1255).

Frank Stewart—Twenty-five years of the artist's photographs; through 6/14. Leica, 670 Broadway (777-3051).

Pierre Verger—Black-and-white photographs of Brazil in the forties; through 6/28. Witkin, 415 W. Broadway (925-5510).

Catherine Wagner—Photographs of the objects and subjects in contemporary science; through 6/15. ICP, 1130 Fifth Ave. (860-1777).

Joel-Peter Witkin—Photographs of the artist's travels through Europe in the last few years; through 6/21. PaceWildensteinMacGill, 32 E. 57th St. (759-7999).

Frank Yarmus—Black-and-white photographs of nudes in landscapes; through 6/29. Morthland, 225 Tenth Ave. (2442-7767).

Museums

American Craft Museum—"Beatrice Wood: A Centennial Tribute." A retrospective of the artist's drawings, paintings, and ceramic work; through 6/15. . . . "Messengers of Modernism: American Studio Jewelry 1940–1960"; through 6/8. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"The Lost World: The Life and Death of Dinosaurs"; through 9/30. . . . "Endangered! Exploring a World at Risk." An exhibition examining the causes and effects of species endangerment and extinction; through 9/1. . . . "Extinct." Rare book illustrations of extinct species; through 9/1. . . . "Up in Central Park: Birds and Birders." Mounted specimens of birds and photographs of birds and birders; through 8/14. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Gods, Kings, and Tigers: The Art of Kotah." Paintings and decorative objects dating from the seventeenth to the nineteenth centuries from the former royal court of Kotah in northern India; through 7/20. 725 Park Ave. (288-6400), Tues., Wed., Fri., and Sat. 11–6 (Thurs. to 8), Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

Bard Graduate Center for Studies in the Decorative Arts—"Masterworks: Italian Design, 1960–1994." A selection of furniture, metalwork, glass, ceramics, and lighting by Italian designers, from the collection of the Denver Art Museum; through 8/10. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 seniors and students.

Bronx Museum of the Arts—"Talk Back! The Community Responds to the Permanent Collection, Part II"; through 6/22. . . . "Cathleen Lewis and Michael Richards: Recent Works." Installation and sculpture by both artists; through 6/22. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

Brooklyn Museum of Art—"From Pockets to Pouches: Three Centuries of Handbags at the Brooklyn Museum of Art." A selection of historical and period handbags from the museum's own collection; through 6/22. . . . "American Paintings: Ashcan and Modernist, A Centennial Exhibition"; through 6/30. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.—Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum—"Henry Dreyfuss Directing Design: The Industrial Designer and His Work, 1929–72." Works by the legendary industrial designer who pioneered the use of human factors in the design of consumer products; through 8/31. 2 E. 91st St. (860-6909), Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3, $1.50 seniors and students.

Dia Center for the Arts—"Juan Muñoz: *A Place Called Abroad*." An installation of a streetlike environment occupied by groups of figures; through 6/29. . . . "Hanne Darboven: Kulturgeschicte 1880–1983"; through 6/1. . . . "Fred Sandback: Sculpture"; through 6/29. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $4 , $2 students and seniors.

El Museo del Barrio—"Re-Aligning Vision: Alternative Currents in South American Drawing." Drawings and installations by 46 established artists from Argentina, Brazil, Colombia, Chile, Peru, Uruguay, and Venezuela; through 9/7. . . . "Project: Print." Works by high school students who participated in a ten-week art workshop sponsored by the museum's Education Department; through 8/31. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"The Proud Republic: Dutch Medals of the Golden Age." A selection of seventeenth-century Dutch medals; through 7/27. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery—"The Art of the Everyday: France in the 90s." Works that explore the quotidian by eight young French artists; through 6/28. 100 Washington Square East (998-6780), Tues., Thurs., and Fri. 11–6, Wed. 11–8:30, Sat. 11–5; voluntary contribution of $2.50.

Guggenheim Museum—"A Century of Sculpture: The Nasher Collection." The New York premiere of the collection formed by Patsy R. and Raymond D. Nasher, with sculptures by Matisse, Picasso, Brancusi, Giacometti, and others; through 6/1. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $8, $5 students and seniors.

Guggenheim Museum SoHo—"Rooms With a View: Environments for Video." Video viewing environments by contemporary artists Vito Acconci, Angela Bulloch, Dan Graham, Jorge Pardo, and Tobias Rehberger; through 6/15. . . . "Art/Fashion." An exhibition illustrating the ways in which art and fashion have converged over the years; through 6/8. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Japan Society—"The Art of the Japanese Buddhist Sculptor (7th–14th Centuries)." A selection of carved images of Buddha dating from the 7th to the 14th century, by Japanese Buddhist sculptors; through 7/6. 333 E. 47th St. (832-1155), Tues.–Sun. 11–5; $3 suggested donation.

Jewish Museum—"Points of Entry." Photographs chronicling the immigration experience in the United States; through 10/13. . . . "Holidays! Jewish Seasons and Celebrations"; through 6/28. . . . "In This House: A History of the Jewish Museum." A survey of the museum's development, from its founding at the Jewish Theological Seminary of America in 1904 to the present; through 10/13. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5; free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Cartier: 1900–1939." A survey of the greatest achievements of the House of Cartier, including jewelry, clocks, watches, vanity cases, cigarette boxes, and other accessories, and design drawings and recently discovered original plaster casts of the finished jewels that were used as a three-dimensional record by the firm; through 8/3. . . . "The Four Seasons." Costume's variations throughout the year, including the traditional wardrobe rotations for social, seasonal, and climatic purposes; through 8/17. . . . "The Glory of Byzantium." The Second Golden Age of Byzantium (A.D. 843–1261) is the subject of this exhibition, which comprises more than 350 masterpieces in all media from the museums and church treasuries of more than twenty countries; through 7/6. . . . "The Print in the North: The Age of Albrecht Dürer and Lucas van Leyden"; through 7/13. . . . "The Human Figure in Transition, 1900–1945: American Sculpture From the Museum's Collection"; through 9/28. . . . "American Tonalism: Paintings, Drawings, Prints, and Photographs." Works by James Abbott McNeill Whistler, George Inness, Arthur Davies, Edward Steichen, and others that illuminate a phase of late-nineteenth- and early-twentieth-century American art that emphasized subdued poetic mood and muted coloration; through 6/1. . . . "Indian Court Painting: 16th–19th Century";

through 7/6. . . . "Following the Stars: Images of the Zodiac in Islamic Art"; through 8/31. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum for African Art—"Art That Heals: The Image as Medicine in Ethiopia"; through 8/31. . . . "To Cure and Protect: Sickness and Health in African Art"; through 8/31. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"A Passion for the Past: The Collection of Bertram K. and Nina Fletcher Little." A collection of eighteenth- and nineteenth-century paintings and furnishings gathered by the Little family over several decades for their eighteenth-century summer retreat, Cogswell's Grant, in Essex, Massachusetts; through 7/6. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

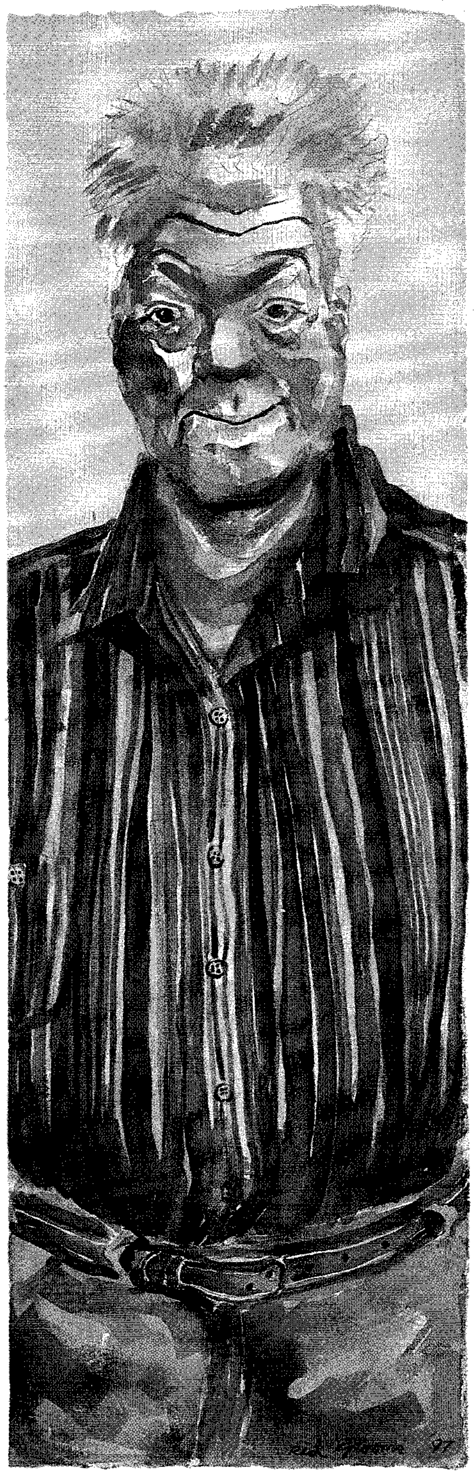
Museum of Modern Art—"Objects of Desire: The Modern Still Life." A survey of still-life paintings and sculpture that focuses on the innovations introduced to the tradition by twentieth-century artists; through 8/26. . . . "Toward the New Museum of Modern Art: Sketchbooks by Ten Architects." Highlights drawn from the portfolios, sketchbooks, and models of the ten architects asked to submit designs for the museum's expansion and renovation; through 7/8. . . . "From the Grace M. Mayer Collection." Photographs and prints bequeathed to the museum by its former curator emeritus; through 7/15. . . . "Projects: Architecture as Metaphor." Painting, sculpture, and photography by seven artists who use architectural motifs and imagery as a basis for their work; through 6/3. . . . "Projects: Rirkrit Tiravanija." A child-size model of an International Style glass pavilion erected in the museum's Abby Aldrich Rockefeller Sculpture Garden; through 6/3. . . . "American Photography 1890–1965: From the Collection"; through 7/8. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8.50, $5.50 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"New York Gets Married: Dressing for a Special Day, 1765–1997"; through 6/21. . . . "A Dream Well Planned: The Empire State Building." Photographs, drawings, models, and memorabilia associated with New York's most famous icon; through 1/11. . . . "We Dig New York: The Professional Archaeologists of New York"; through 9/14. . . . "The Streets and Beyond: New York Photographs." Photographs of New York street life by well-known New York photographers; through 6/8. . . . "A Museum for a New Century: The Museum of the City of New York in the 21st Century"; through 6/29. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"172nd Annual Exhibition"; 5/28–6/22. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution— George Gustav Heye Center, 1 Bowling Green (825-6700), 10–5 daily, Thurs. to 8; free.

New York Public Library—"Visionary Daughters of Albion: A Bicentenary Celebration of Mary Wollstonecraft and Mary Shelley." through 9/13. . . . "Wild New York: The Printmaker and the Natural Landscape From the Age of Exploration Through the Twentieth Century"; through 6/28. . . . "Richard Tuttle: Books and Prints at the New York Public Library." A survey of the artist's books and prints from 1965 to the present; through 5/31. . . . "Maiden Voyages." An exhibition of writers' first books (in the library's Berg gallery, which is closed on Mon.); through 9/20. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.



Happening **Red Skelton's "clown art" they're not, but the works being auctioned at Nancy Hoffman Gallery on June 5 do tend toward a circuslike or buffoonish theme (above, Red Grooms's 1997 self-portrait *Clown*). Proceeds benefit the Big Apple Circus Clown Care Unit; the works, by 29 artists, can be viewed at the gallery (429 West Broadway) from May 28 through June 7. Benefit auction tickets are $50 and can be purchased at the door or by calling the Big Apple Circus at 268-2500, extension 134.**

Photograph courtesy of the Nancy Hoffman Gallery.

New-York Historical Society—"An Unquenchable Thirst: Springs and Wells of New York City"; through 6/1. . . . "Taking Flight: John James Audubon and the Watercolors for *Birds of America*"; through 9/7. . . . "Before Central Park: The Life and Death of Seneca Village." An exhibition of documents relating to the African-American community called Seneca Village that existed from the 1820s through the 1850s on what is now the west side of Central Park; through 8/10. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

P.S. 1's Clocktower Gallery—"21st Annual National and International Studio Artists Exhibition." Works by twenty artists who have been selected for the 1997 Studio Program; through 6/14. 108 Leonard St. (233-1096), Tues.–Sat. 12–6; $2 suggested donation.

Pierpont Morgan Library—"Private Histories: Four Centuries of Journal Keeping." A survey of personal journals and diaries from the seventeenth century to the twentieth; through 8/31. . . . "An Eye for Beauty: The Alice Tully Collection." Drawings and watercolors by Delacroix, Raphael, Tiepolo, Turner, and others; through 8/31. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum—"Queens Artists: Highlights of the 20th Century." Works by Benny Andrews, Joseph Cornell, James Brooks, Alex Katz, Melissa Meyer, Isamu Noguchi, Ad Reinhardt, Art Speigelman, and other artists who have lived or worked in Queens; through 7/6. . . . "The Lamps of Tiffany: Highlights of the Egon and Hildegard Neustadt Collection." Tiffany lamps, globes, and windows ranging over the entire lifetime of production at the Tiffany Studios, from 1893 to 1938; through 11/2. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"Growing Forward: Prints, Drawings, Sculpture, and Public Art by Richard Hunt, 1986–1996." An exhibition that interprets the influences of African-American history and culture, biology, and the urban industrial environment on the artist's work; through 6/29. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 seniors and students.

Whitney Museum of American Art—"1997 Biennial Exhibition." The sixty-ninth Biennial exhibition, featuring 200 works by approximately 70 artists; through 6/1. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American at Philip Morris—"Quicker Than a Wink: The Photographs of Harold Edgerton." More than 75 prints by the inventor of stroboscopic photography and the electronic flash from the Whitney Museum's permanent collection; through 6/27. 120 Park Ave. at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 5/28 at 7 and 5/29 at 10: "Important Latin American Paintings, Drawings, and Sculpture." On view from 5/24. 5/30 at 10: "Antiquities." On view from 5/23. 6/3 at 10 and 2: "Ancient, Foreign, and U.S. Coins." On view from 5/31.

Sotheby's—York Ave. at 72nd St. (606-7000). 5/28 at 10:15 and 2: "Pre-Columbian Art." On view from 5/23. 5/29 at 7 and 5/30 at 10:15 and 2: "Latin American Art." On view from 5/24. 5/31 at 10:15 and 2: "Antiquities." On view from 5/24. 6/3 at 10:15 and 2: "Books."

Swann Galleries—104 E. 25th St. (254-4710). 6/3 at 10:30: "Autographs." On view from 5/30.

restaurants

Creole Kitchen...Hotel Breakfast...Citymeals

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Diva—Another hip spot on the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

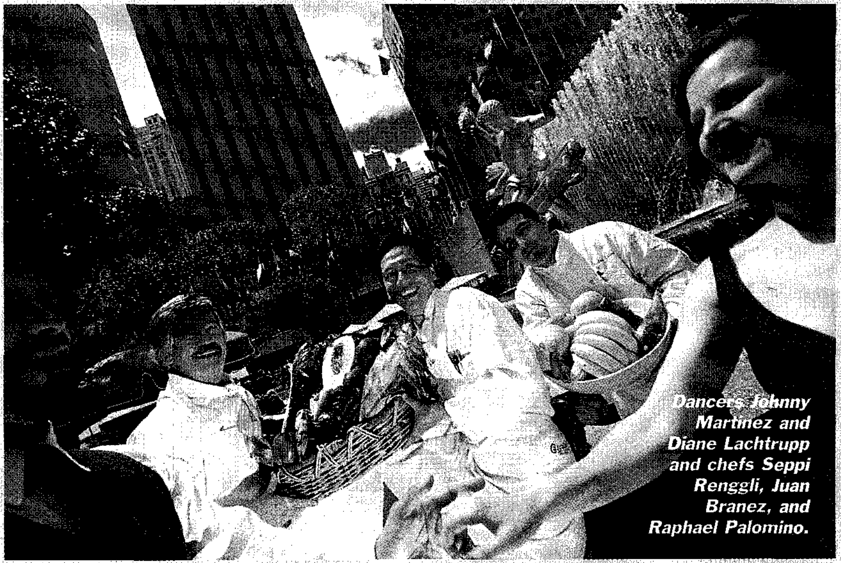
Félix—Parisian bistro conveniently situated on SoHo's version of the Champs-Élysées, serving escargot and other Gallic standards. The atmosphere, as in most territory south of Houston, is stylishly casual. *340 W. Broadway (431-0021). (M) AE, TM.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River Valley cuisine, with specialties like venison prosciutto, squash soup, roast pheasant, and Catskill Mountains trout. *4 World Financial Ctr. (786-1500). (E) AE, CB, DC, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.*

Manhattan Bistro—SoHo charm without SoHo attitude. This cheerful, comfortable bistro offers hearty Franco-American fare like cured salmon, seared tuna, and hanger steak. Open late with a limited supper menu. *129 Spring St. (966-3459). (M) AE, MC, V.*



Dancers Johnny Martinez and Diane Lachtrupp and chefs Seppi Renggli, Juan Branez, and Raphael Palomino.

Happening ***¡Caramba!*** **This year, the giant annual cookout in Rockefeller Plaza's garden (Monday night, June 2) offers a lavish celebration of America's Latin heritage. That means the nation's star chefs—Jeremiah Tower, Alice Waters, Larry Forgione, and eleven brilliant others—will join a constellation of Latin American wizards to grill buffalo with ancho-chili sauce, stuff tortillas with zucchini blossoms, and dress Chilean salmon with roasted beets in Chardonnay. Mambo, rumba, and tango experts in fiesta dress will get the crowd dancing. And every penny goes to help Citymeals-on-Wheels feed New York's homebound elderly. ($375; call 687-1234.) G.G.**

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

Taliesin—This power dining room inside the Millenium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the three-course Tuscan Tastings prix fixe for $42.95. Open for breakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. *54 E. 1st St. (777-1589). (M) ($).*

Photograph by Evan Kafka.

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Mirezi—This sleekly designed boîte features a sake bar and specialty Asian cocktails as well as traditional Korean and Asian dishes, such as bibimbap and barbecued spareribs, with the type of haute twist that appeals to the targeted young, trendy crowd. *59 Fifth Ave. (242-9708). (M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Riodizio—This South American spot in NoHo specializes in *rodizio,* a dramatic processional of grilled meats and seafoods that stops only when you cry uncle. For lighter appetites, there's a good selection of salads and "little dishes" of spicy ribs, sweet-potato cakes, and Brazilian-style wrapped sandwiches. *417 Lafayette St. (529-1313). (M) AE, MC, V.*

Below 14th Street, West

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm spring evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villary. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) AE, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Tsunami—This contemporary Japanese restaurant frequented by neighboring NYU students and sushiphiles boasts the city's only revolving "water canal" sushi bar, with sushi boats that float by diners like a luggage carousel. The assortment of rolls includes spicy tuna, spider, and tropical, and the environment, thanks to the water theme, is soothing and serene. *70 W. 3rd St (475-7770). (I) AE, DS, MC, TM, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's Steakhouse—Celebrity owner Patrick Swayze and partner Bobby Ochs specialize in steaks—sirloin, filet mignon, and porterhouse—at a very affordable $18.50, plus lobster and prime rib. To make for a more peaceful dining experience, the boisterous bar area is partitioned off with cherrywood paneling. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

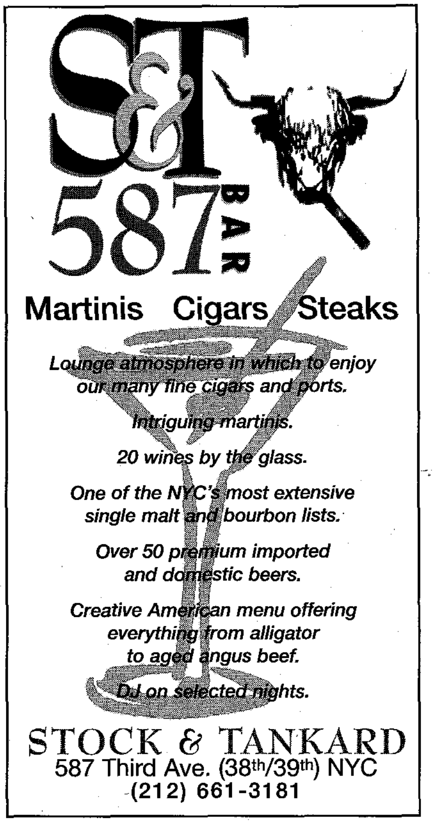
Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Granville—Besides adhering to the current vogue for clubby, cigar-friendly hangouts, this Gramercy restaurant and lounge offers modern takes on American cuisine—lobster medallions with oxtail risotto, for instance. And the D.J. booth upstairs provides an alternative to the old-English-gent vibe. *40 E. 20th St. (253-9088). (M) AE, MC, V.*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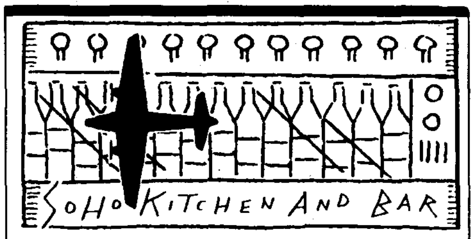
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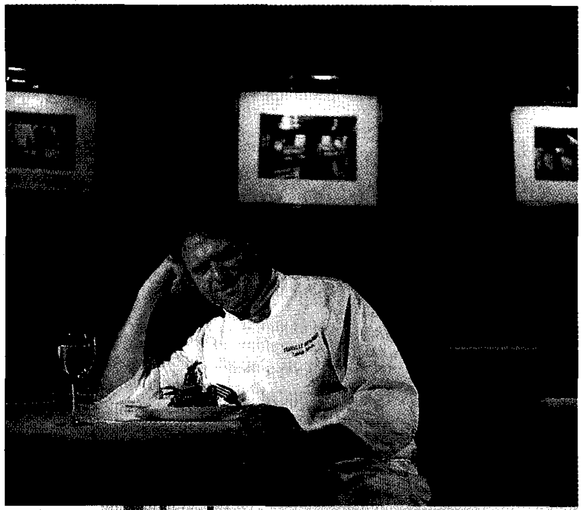

Talent

Big Easy Does It

There must be better ways for a chef to give notice than to have his boss discover his impending departure on the Internet. But so eager was chef Larkin Selman to leave his native New Orleans for New York that he wasn't entirely forthcoming at first—much to his chagrin. As it turns out, there wasn't any rush: Selman arrived to discover that his new place of employ, Mos'Quito—a French-Creole restaurant in TriBeCa—was on indefinite hold, with no opening date on the horizon. Thus the chef, who'd made his name at New Orleans's trendsetting Gautreau's, found himself jobless in Manhattan—a possibly karmically-induced situation that he tried to remedy by working temporary stints in local kitchens. Luckily for him, Selman was something of a known quantity in this town. And having spent four years in the late eighties cooking for Alfred Portale and Jonathan Waxman after graduating from the Culinary Institute of America, he had no trouble keeping his pans in the fire. Recently, he spiced up the menus at Match in SoHo, lending his trademark Creole and Caribbean accents to the Pan-Asian theme with such success that the owners installed him permanently at Granville, their loungy, bordello-esque Gramercy Park venture. His cuisine, although nominally "modern American Creole," is, he confesses, wide-open to all the influences that filtered through the Big Easy: African, Spanish, French, Caribbean, Italian. Though an eighth-generation Louisianan, Selman had never cooked Creole professionally before opening Gautreau's in 1990, but his highly interpretative spin on the cuisine got him named one of *Food & Wine* magazine's Best New Chefs in 1993. "I thought I could wing it," he says. And, as someone who landed here last year with no visible means of support, he certainly has. Robin Raisfeld

La Colombe d'Or—Provence without a plane ride. Delightful brownstone setting for country French specialties like cassoulet and bouillabaisse. *134 E. 26th St. (689-0666). (E) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

37th Street Hideaway—Restaurant and supper club in the former home of John Drew Barrymore. Dance to live music—this month, it's Nina Murani and her trio—between courses of Northern Italian fare, best sampled on the prix fixe lunch and dinner menus. Free parking available after five; closed Sunday. *32 W. 37th St. (947-8940). (E) AE, DC, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can unwind. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (319-9463). (I) AE, MC, TM, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (755-6244). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $44 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (339-6719). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Montebello—Shifting gears between neighborhood dinners and business lunches, the room transports patrons from their bustling surroundings to Northern Italy. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. *143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, V.*

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. *280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of

Photograph by Joe Fornabaio.

Object of Desire

Brunch of Champions

You don't have to book the $7,000 Presidential Suite to absorb the luxe atmosphere of the Four Seasons Hotel. A much more practical approach is to partake of brunch the hotel's Fifty Seven Fifty Seven, where what would be basics at an ordinary restaurant become edible archetypes (entrées $17 to $29). Especially outstanding are the rich cinnamon-walnut-brioche French toast (moistened with raisin-pear compote); the egg-white-frittata bagel sandwich (pictured); and, in a rare foray into lowbrow junk food, Krispy Kreme doughnuts in the bread basket. (57 East 57th Street.)

the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

Yan Van Van—This convenient pit stop for commuters and midtown office workers offers nouvelle Asian cuisine, with specialties like shabu shabu and barbecue cooked on a unique smoke-free induction-heat table. The brick and stucco design is intended to represent Silk Road culture. Pretheater menu available, and jackets are required for dinner. *Vanderbilt Ave. bet. 43rd St. and 44th Sts. (973-0461). (I–M) AE, DC, DS, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district café popular among actors and fans alike, with a prix fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine, from grilled sirloin and mashed potatoes to mushroom-dusted cod, in a postmodern setting. *145 W. 44th St., in the Millennium Broadway (789-7508). (M–E) AE, DC, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

D'Angelo—This casual Italian establishment offers all the usual favorites, from a dozen varieties of pasta to more elaborate creations like shrimp

Photograph by Jason Schmidt.

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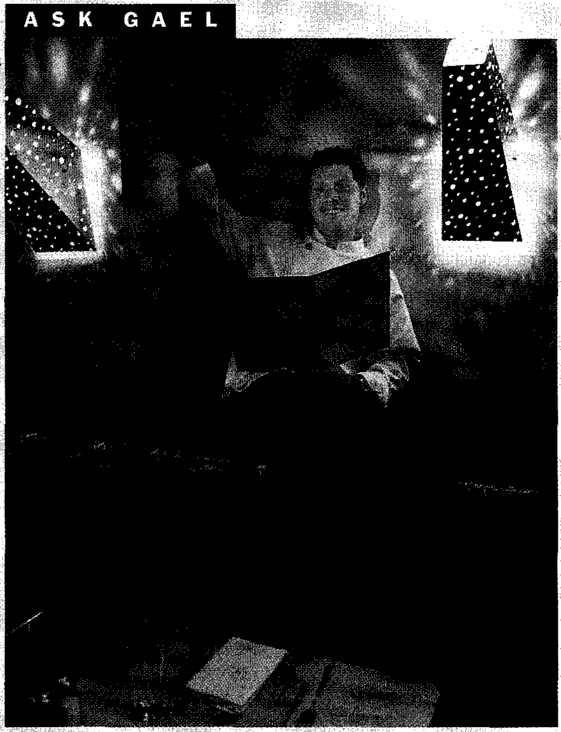
Catalina. Well-situated for for pre- or posttheater dining. *242 W. 56th St. (307-0700). (I–M) AE, DC, DS, MC, V.*

Ed Sullivan's—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu—well-priced as a $21.95 pretheater prix fixe—offers such hearty fare as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Live jazz and blues performed nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, TM, V.*

Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this themey diner serves up iconic nourishment, from "Mom's meatloaf platter" to "grilled chicken T-bird" salad. *1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC.*

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. *269 W. 45th St. (997-9494). (M) AE, DC, MC, V.*

Java Shop—A full-service coffee shop, offering takeout and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. *1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, TM, V.*



What's the latest bulletin on the chili hot line?

Cravings for Bobby Flay's sophisticated cowboy food used to bring me to Mesa City—but not that often: The no-reservations edict had me and the neighborhood grown-ups grumbling. Now that the house has surrendered, though, you can stake a claim by phone and brave the boisterous bar roundup at prime chow time. Cactus-pear margaritas and mushroom-goat-cheese quesadillas set the mood. Order Sophie's chopped salad and red-pepper-crusted tuna or molasses-chili-painted spare ribs. The barbecued-chicken Cobb salad ain't no Cobb, but it's delicious. And the old-fashioned chocolate cake is a must. (1059 Third Avenue, near 63rd Street.)

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Primavera—Theater-district Northern Italian offering prix fixe dinners and house specials like veal porcini, fettuccine salmonati, and scallopine con porcini. *234 W. 48th St. (586-2797). (E) AE, MC, TM, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. *340 W. 46th St. (765-7374). (M) AE, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes frito misto, risotto, and a variety of pizzas and pastas. *142 W. 44th St. (944-3643). (M) AE, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Puttanesca—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

Redeye Grill—Just what the Carnegie Hall neighborhood needed: a huge room with nudes on the pillars and all manner of smoked fish on the bar. The signature dish, dancing shrimp, are great for sharing. And don't leave without sampling the banana-cream pie. *888 Seventh Ave., at 56th St. (541-9000). (M–E) AE, DS, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual Indian restaurant, a stone's throw from Carnegie Hall, offers classics like ginger chicken, chutney poori, and lamb shashlik. *58 W. 56th St. (581-1155). (M) AE, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas and potato skins. *761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Café Botanica—This American restaurant in the Essex House hotel is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of poached tuna Niçoise and rack of lamb. *160 Central Park So. (484-5120). (E) AE, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey is responsible for the very popular and wide-ranging menu. *210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The

Photograph by Kenneth Chen.

weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

The Boathouse Cafe—This is a glorious oasis in Central Park where you'll find an array of seasonal specialties like grilled swordfish with basil mashed potatoes and pan-roasted Moroccan crusted salmon. For postprandial excitement, rent a rowboat or a gondola. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. *1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Ici—A relative newcomer among the countless Upper East Side bistros, Ici has made a name for itself with well-executed French fare—like the appetizer of Dungeness-crab risotto with glazed salmon—and a fashionably chic clientele. *19 E. 69th St. (794-6419). (M–E) AE, MC, V.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. *17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.*

Trattoria Libertá—This Italian trattoria specializes in homemade pasta, and commemorates everybody's favorite outdoor artwork with a Statue of Liberty crown motif. *1574 Second Ave. nr. 81st St. (772-0752). (M) AE, MC, V.*

Tucci—This rustic Italian restaurant near Bloomingdale's is a good place for recharging after an afternoon of shopping or a double feature. The brick-oven pizza is a crowd-pleaser; the daily risotto and fish specials and the homemade pasta appeal to heartier appetites. *206 E. 63rd St. (355-9100). (I–M) AE, DC, MC, V.*

Above 60th Street, West Side

Bella Luna—Consistently good neighborhood Northern Italian, with rotating art exhibits and a seasonal antipasto table. *584 Columbus Ave., nr. 88th St. (877-2267). (M) AE, MC, V.*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Delphini—The happy hordes huddled over their plates in this candlelit restaurant love the romantic atmosphere and the wide-ranging Mediterranean menu. Try the paella, the lobster-tail-and-calamari risotto, and the sangria. The sidewalk café and cigar bar make smokers feel welcome. *519 Columbus Ave., at 85th St. (579-1145). (M) AE.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. *44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.*

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.*

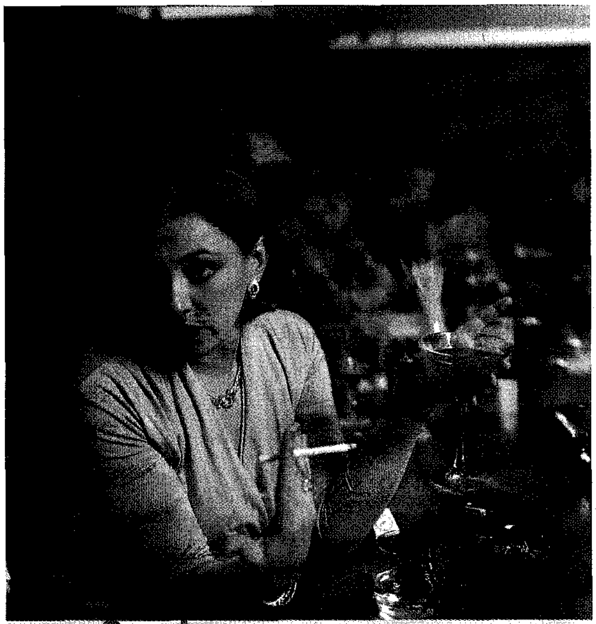
Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. *48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.*

Pasha—The Turkish food served here—octopus salad, grilled quail, lamb chops, artichokes in olive oil—suits quite well the current craze for all things Mediterranean. Both the stucco-walled dining room and a separate room for smokers are casually intimate. *70 W. 71st St. (579-8751). (M) AE only.*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Brooklyn

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*



Opening
Double Vodka

An enterprising ex–Russian Samovar waiter went and erected the new Russian Vodka Room right across the street from his former employer—making this theater-district side street Manhattan's answer to Brighton Beach. While both neighbors offer such Slavic attractions as fruit-infused vodkas and a boisterous, belting piano man, the cozily dark lounge and buzzing bar scene have differentiated Vodka Room enough to attract a faithfully chain-smoking expatriate clientele of its own. (265 West 52nd Street.)

Photograph by Steven Freeman.

nightlife

Perestroika Pop...Free Jazz Galore...U2

Concerts

Erasure—Not all electronic dance music acts have gotten in on the current rock-meets-techno vogue exemplified by the Chemical Brothers and Daft Punk. The duo of Andy Bell and Vincent Clarke (Erasure, that is) recently returned with *Cowboy,* a new album that makes virtually no concessions to nineties electronica: Nowhere to be found on the disc are the retro keyboard sounds and forward-looking attempts to incorporate a rock-and-roll attitude that characterize the latter genre. As purveyors of house music, Bell and Clarke are indisputably authentic and old-school; whether it's a school from which we all ought to have graduated by now is an open question. 6/3 at 8 P.M. *Radio City Music Hall, 1260 Ave. of the Americas, at 50th St. (307-7171). $32–$42.* 6/4 at 8 P.M. *Hammerstein Ballroom at the Manhattan Center, 311 W. 34th St. (307-7171). $38.50–$42.50.*

John Fogerty—While his Vietnam-era bandmates try to figure out clever schemes to cash in on the CCR name (such as billing a Fogerty-free lineup as Creedence Clearwater Re*visited*), the original bandleader returns with his first solo album in over a decade—and only his fourth since 1974. *Blue Moon Swamp,* the new album, doesn't sound like the result of eleven years' worth of feverishly tortured writing sessions; its competent, twangy blues-rock (complete with lyrics about drivin', walkin', diggin', and more drivin') seems like the kind of material that gets tossed off without a second thought. With any luck, concertgoers will hear Fogerty put his reedy voice to better use on a few favorites by the real CCR. 6/2–6/3 at 8 P.M. *Hammerstein Ballroom, Manhattan Center. $35.*

Indigo Girls—Well before Ellen DeGeneres was connipted over the mainstream viability (or lack thereof) of portraying an out lesbian on TV, Emily Saliers and Amy Ray were busy building an arena-scale following—not simply acting, but actually being, so oriented themselves. Sadly, though, the Indigos reached their artistic peak with their 1995 version of *Jesus Christ, Superstar*—in which Saliers played Judas and Ray did a messianic turn as the title character. 6/3 at 8 P.M. *Madison Square Garden, Seventh Ave. at 33rd St. (307-7171). $10–$25.*

Jamiroquai—For all the accuracy and even catchiness of lead singer Jason Kaye's mid-seventies Stevie Wonder impersonation, Jamiroquai's reached its current level of success by addressing contemporary metaphysical conundrums (in their current hit, "Virtual Insanity") and by adding *Thriller*-worthy moonwalking to their choreography (in the video for the same song). Guess you can't make it imitating a legendary soul singer: You have to imitate *two*. 5/28 at 8 P.M. *Roseland, 239 W. 52nd St. (307-7171). Sold out.*

Klezmer Conservatory Band—"Evening Bread." 6/2 at 7:30 P.M. *Merkin Hall, 129 W. 67th St. (501-3330). $22.*

"Klezmer Meets Jazz"—Ossie Davis emcees a pan-cultural smorgasbord that also incorporates elements of Greek folk music, courtesy of solo pianist John Revezoulis. 6/1 at 8 P.M. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800). $16–$55.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Performance

McU2

For their PopMart tour (Giants Stadium, May 31, June 1 and 3), the earnest-rockers-turned-pomo-provocateurs of U2 have cooked up quite a spectacle: a gigantic high-tech and prop-filled stage set that purports to simultaneously mock and embrace mass culture. The band attempted a similarly high-minded meta-rock critique on 1992's mostly well-received Zoo TV tour—where they played cell-phone-wielding smartasses before a backdrop of huge video screens and rapidly shifting images. Now, Warhol references in hand, Bono and company are going after consumerism. According to reports from early PopMart dates, the band members emerge onstage from a glittering 40-foot lemon, perform among outsize props like a giant olive on a stick, and use a sound system that hangs from a giant McDonald's-style arch—all campily flaunting the group's status as commercial product. For a band that once used its arena-sized forum to address (with winning naïveté) weightier issues like war and civil rights, U2's newfound *nostalgie de la crass* might seem like basic late-thirties cynicism. Or is it just a chuckling bit of hard-earned perspective? Like the ad says, the educated consumer (who is, after all, paying $50 a ticket) is the best customer.

Patti Page—When milk-drinking crooner Pat Boone wants to establish his musical relevance, he points out that compared to Page—who topped the pre-rock pop charts with innocuous numbers like "Tennessee Waltz"—he's a regular Ozzy Osbourne. But let's examine the record: Page's big comeback show, as well as a four-CD boxed set of her frighteningly wholesome pop, comes just a few months after the re-release of John Waters's *Pink Flamingos.* That frighteningly *un*wholesome film ends with a sequence in which Divine proves herself "the filthiest actress in the world" by eating poodle-poo to the accompaniment of Page's "How Much Is That Doggie in the Window?" 'Nuff said. 5/31 at 8 P.M. *Carnegie Hall. $15–$60.*

"Song '97"—A dozen of Russia's top pop and folk superstars, including Masha Rasputina, Valery Leontiev, Laima Vaikule, Lev Leshchenko, Tanya Bulanova, Nadezhdam Babkina, and Show Group Na-Na (see essay, page 135). 5/31 at 7:30 P.M. *Radio City Music Hall, 1260 Ave. of the Americas, at 50th St. (307-7171). $45–$200.*

U2—On their PopMart tour. 5/31–6/1, 6/3 at 8 P.M. *Giants Stadium, East Rutherford, N.J. (212-307-7171). $37.50–$52.50.*

"Vision Festival"—Dozens of avant-gardists—dancers, free-jazz heads, sculptors—populate the second annual incarnation of this Lower East Side talent show. With six audience-challenging performances, plus a visual-art installation, nightly, the festival promises a higher degree of difficulty than a Greg Louganis dive. Highlights include saxophonist Charles Gayle (5/27), Medeski, Martin & Wood (5/27), John Zorn and Susie Ibarra (5/28), poet Amiri Baraka (5/29), Milford Graves (5/30), and John Coltrane drummer Rashied Ali (5/31). Graves offers an addi-

Photograph by Anton Corbijn.

tional Sunday-afternoon workshop at Context Studios, 28 Ave. A. For a complete list of events and other information, visit *http://www.geocities.com/soho/lofts/2553/vision-fest.html* on the Web. 5/27–6/1 at 7 P.M. *Orensanz Art Center, 172 Norfolk St. (803-5485). $22 per night; $95 for six nights.*

"A World of Percussion"—Fittingly, the World Music Institute's final two concerts of the season draw from a sizable portion of the earth's surface. 5/30 at 8 P.M.: Young tabla virtuoso and sometime Ravi Shankar collaborator Zakir Hussain; conga whiz Giovanni Hidalgo; and Nigerian talking-drum master Sikuru Adepoju. Guests include a north-Indian percussion trio backing Hussain, and Brazilian percussionist Nana Vasconcelos. 5/31 at 8 P.M.: Jazz great Jack DeJohnette puts in a guest appearance with the Japanese drum ensemble Soh Daiko, Sing Sing Rhythms of Senegal, and Nana Vasconcelos. *Symphony Space, 2537 Broadway, at 95th St. (864-5400). $25 each night.*

Clubland

Arlene Grocery—The Lower East Side's newish, hip-ish, and appealingly inexpensive (okay, free) rock and folk venue. 5/29: Downtown folk-pop duo Professor & Mary Anne. 5/30: Ex-rapper folk-pop trio Maggie, Pierce & E.J. *95 Stanton St. (358-1633). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 5/27: John Wetton; the Nudes. 5/28: Chip Taylor; the Kennedys. 5/29: Betty; the Laura Love Band. 5/30: The Kropotkins; Oh Susanna; Royal Fingerbowl; Jeff Tarayla. 5/31: NRBQ. *15 W. 4th St. (228-7880).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. Shows nightly at 9. 5/29: Boston noise-blues-punk legends Come. 5/30: Bacharach-fetishizing quartet Mini-King. 5/31: Her Vanished Grace. 6/2: Number One Cup delivers smart, gutsy power-pop. 6/4: Low-fi roots rock, courtesy of the Backsliders. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's Stateside explosion and, twenty years later, still a smoking, flyer-strewn pit—in a good way. 5/30: Velvet Mafia; Kelley Township. 5/31: Hot Water; Cherokee Sex Workshop. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 5/28: Big Jack Johnson. 5/29: Ernie Williams & the Wildcats. 5/30: Heavy Metal Horns. 5/31: Andre "Mr. Rhythm" Williams, whose raunchy, hilarious early-rock inventions ("Jail Bait," "Bacon Fat") are as inspired as they are un-P.C. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Fez—Mingus fever and lush faux-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. Hidden beneath the Time Cafe, Fez takes some ambition and assertiveness to access on a crowded night. Every Wednesday, Fez presents "Stella: An Evening of Big Room Comedy," featuring members of MTV's *The State* and other cutups. 5/30–5/31: Susan McKeown & Chanting House. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—By now, most self-styled rock insiders know that Bettie Serveert isn't the name of any particular member of the coed Dutch quartet (it's a phrase poached from a tennis film). They also know that Serveert plays some of the catchiest, most ebullient guitar-pop on either side of the Atlantic. They play 5/31. 5/29: Snotty British punks turned *intelligent*, snotty British punks Supergrass. 5/30: Legendary reggae trio Israel Vibration. 6/3: The Prodigy. 6/4–6/6: Steve Winwood. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars and some of the biggest names in now music. 5/28: Marty Ehrlich's Dark Woods Ensemble; Oliver Lake Trio. 5/29: Prima Materia with Rashied Ali. 5/30: Half Japanese has been banging out fractured, borderline-competent noise-rock for two decades, with little noticeable improvement in the technique department. And that's a good thing. 5/31: Legendary eighties funk-punkers Bush Tetras reformed last year to record their first-ever full-length album, *Beauty Lies*. This is the band that deserves a lot of the adulation currently being heaped on fellow New Yorkers Luscious Jackson. The Kropotkins open, with Mo Tucker. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 5/28: Spook; pedal-steel cocktail musicians the Friends of Dean Martinez. 5/29: Half Japanese. 5/30: Sleepy LaBeef. *1039 Washington St., Hoboken, N.J. (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more *au courant* time slots of MTV. 5/28–5/29: Chris Botti. 5/30: Lazyboy. 5/31: Long River Train. 6/3: The Cunninghams. 6/4: Sloan. *217 E. Houston St. (260-4700).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. Every Thursday, SOB's is home to the Indian dance-music blowout "Basement Bhangra." Most nights, sets at 10 and midnight. 5/27: Ronnie Davis. 5/29: Tokyo Express. 5/30: Sandra St. Victor. 6/4: Hiram Bullock. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Every Friday and Saturday, the Tony Corbiscello Big Band pays tribute to various big-band heroes of yesteryear. 6/3: James; Third Eye Blind. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 5/29: Koko Taylor; Beau Jocque. 5/31: George Porter & Runnin' Pardners; New Brown Hat. 6/3: Robert Earl Keen. *51 W. 21st St. (727-7788).*

Westbeth Theatre—The West Side's midsize, mid-priced rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. 5/29: Bangle turned solo strummer Susanna Hoffs, with up-and-coming brassy New Yorker Patti Rothberg. *151 Bank St. (691-2272).*

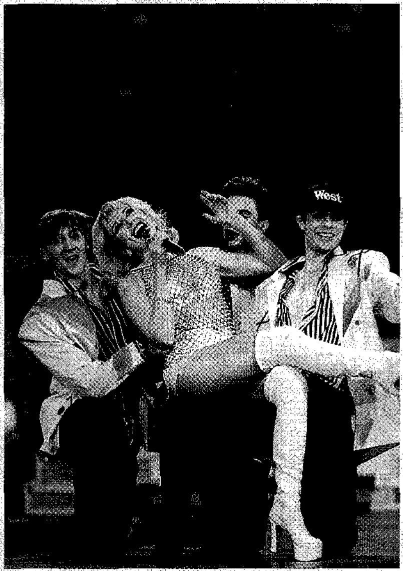
Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 5/27: Joe Gallant's Illuminati Big Band plays the music of the Grateful Dead. 5/30: Liquid Soul; One Step Beyond. *161 Hudson St. (966-5244).*

Jazz

Birdland—A roomy bandstand overlooking a classy boîte as suggestive of Big Band–era elegance as the club's name. 5/28–5/31: Dave Valentin Group, with Hilton Ruiz. 6/1–6/2: Marian McPartland, in a rare club gig. *315 W. 44th St., bet. Eighth and Ninth Aves. (581-3080).*

Performance

Blintz Ambition



"To become a star in America, you have to be born there," says Masha Rasputina, through an interpreter. "An outsider will not be able to become a star." The Siberian-born pop star is partly right. Canadians like Celine Dion and Neil Young seem to do okay, but—the modest success of eighties curio Gorky Park aside—not too many Russians ever crack America's Hot 100. Nonetheless, Rasputina is confident: "It is my belief that [my music] can be listened to and appreciated by any type of audience," she says. "Regardless of language." Rasputina's U.S. debut certainly seems auspicious enough: co-headlining the all-ex-Soviet "Song '97" at Radio City Music Hall on May 31—an event that also features a dozen other Slav-poppers, including Sofia Rotaru and Valery Leontiev (the latter a fiftyish Tom Jones figure who got his start during the Brezhnev era). But while "Song '96" sold out the same venue, the audience, according to one of the concert's producers, Rina Kovalyova, was at least 90 percent Russian-immigrant. Not exactly a Madonna-worthy crossover. Although in her homeland, Rasputina does work a steamy, slightly scandalous sex-symbol persona, her particular version of material girlishness doesn't necessarily translate across national boundaries. The throaty singer and her interpreter giggle as they describe a concert she gave in Nepal: "The royal family was really . . . *impressed* with my . . . *energy*," she reports. Then there's the matter of Rasputina's all-Russian lyrics (a sample title translates "Hooligans [Oy, Mama, Oy!]") and her jarring mix of Western rockisms (soaring guitar solos, thundering drums) with Eastern modal melodies and endless rolled *R*'s. To Western ears, Rasputina sounds less like the Kamchatka Carole King than she does a Brighton Beach entertainer with aspirations to Alanis-hood. Still, Rasputina isn't willing to dismiss her chances of Stateside success out of hand: "I'm from Siberia," she notes. "It's closer to America than to Moscow!"

ETHAN SMITH

Blue Note—With a first-rate sound system and a great view from every seat in the house (the standing-room area at the bar's not bad, either), the "jazz capital of the world" often presents two top-flight artists in one evening. 5/27–6/1: Nancy Wilson & Her Trio. 6/3–6/9: Hirsute lite-jazz flugelhornist (and Rochester favorite son) Chuck Mangione. Sets at 9 and 11:30 P.M. *131 W. 3rd St. (475-8592).*

Iridium—Merlot, the artfully wacky restaurant across from Lincoln Center, hosts some formidable jazz comers in its cozy basement, along with the occasional legend. One of the latter, the great guitar innovator Les Paul, has moved his Monday-night office hours here after the closing of his longtime haunt, Fat Tuesday's. 5/27–6/1: Ahmad Jamal. 6/3–6/8: James Carter Quartet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. Every Monday in May: The Mike LeDonne Trio. 5/28–5/31: Carol Britto and Gary Mazzaroppi. 6/4–6/7: Joanne Bracken and Cecil McBee. *33 University Pl. (228-8490).*

Showman's Cafe—Harlem's subtly wonderful jazz club, where you can always get a table and the jukebox is one of the best in the city. Every Thursday, sixties organ great Reuben Wilson leads his heady trio. Sets at 10 P.M., midnight, and 2 A.M. No cover; two-drink minimum. *2321 Eighth Ave., bet. 124th & 125th Sts. (864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Every Sunday, the Jazz Composers Forum, followed by the Across Seventh Street Septet. Every Monday, Jason Lindner's youthful, Ellington-meets-Mingus big band. Tuesdays, Guillermo Klein. Wednesdays, the Sam Yahel Organ Quartet. 5/29: Dwayne Burno Quartet. 5/30–5/31: Zaid Nasser/Charles Davis Quartet. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's the Spirit of Life Ensemble. 5/27–6/1: Kenny Garrett Quartet. 6/3–6/8: Paul Motian Electric Bebop Band. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Performance
Bebop and Beyond

Forward-thinking percussionist Milford Graves closes out the second annual "Vision Festival" (Orensanz Art Center, May 27–June 1)—which also stars such avant-champs as Charles Gayle, John Zorn, and Medeski, Martin & Wood—with a penultimate-night solo set and a closing-day workshop, the latter helpfully titled "What Is Free Jazz, and Why Play Free Jazz?"

Village Vanguard—Lou Donaldson, who leads a quartet here 5/27–6/1, plays some of the finest funked-out hard bop this side of 1969, though the greatest moments of a typical Donaldson engagement come not from the alto saxist himself, but from his longtime sideman, the be-turbaned organist Dr. Lonnie Smith. As he solos, that Hammond master smiles beatifically, mumbling along with his amiable, walking grooves until he hits a particularly jarring chord, at which point his face assumes an aspect of demonic menace not usually seen outside of heavy metal. 6/3–6/8: The Ray Drummond Quintet. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. Every Monday, Gil Evans protégée and composer Maria Schneider leads her excellent seventeen-piece orchestra at 9 and 11. Every Sunday, it's the Gust W. Tsilis Quartet. 5/27: Marc Puricelli Quartet. 5/28–5/31: Greg Tardy Quartet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 MacDougal St. (673-5576).*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Mondays: Open-mike night. Tuesdays: Eric Deskin hosts "Premium Smoke," a night of—no joke—cigars and comedy. Wednesdays: "Women of Comedy." Thursdays: "Chupacabra Night," with Arnold Acevedo. Fridays and Saturdays, the club promises "the country's top comedians." Shows are at 9:30. *82 W. 3rd St. (477-1000).*

Caroline's Comedy Club—In Times Square, just down the street from the *Letterman* show. Mondays and Tuesdays, "New Talent Night," hosted by Eddie Brill. 5/27: The Jones. 5/28: Unusable Suspects. 5/29–6/1: Colin Quinn. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch a Rising Star—The high-class variety showplace is in the process of broadening its focus from straight stand-up to a mix of sketch and alternative comedy, theater, and musical performances. Visitors to the Catch Bar & Grill can view all of the above at "The Loft," a stage set as an NYC apartment. Mondays, "Monday Night Fool's Ball," a stand-up, sketch, and music revue. Tuesdays are new-talent nights. Shows Mon. and Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. *253 West 28th St., bet. Seventh and Eighth Aves. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 5/26–6/1: Greg Giraldo; Mitch Fatel; Dave Attell; Vic Hanley; Jim Norton. Shows Fri. at 9 and 11 P.M.; Sat. at 9 P.M., 10:45 P.M., and 12:30 A.M.; and Sun–Thurs. at 9 P.M. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 5/26–6/2: Richie Byrne; Ben Creed; Nancy Redman. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3,300 square feet, palatial comedy spot in the Flatiron district. 5/30–5/31: Louis CK; Rich Francese; Jim Menrinos; Paul Mercurio. Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. and Sat. at 9 and 11:30 P.M. Cover is $12 plus two-drink minimum Fri. and Sat., $8 on weeknights. *34 West 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 5/30–5/31: Sunda Croonquist; Jim David; Andrés Fernandez; Rich Voss. Sun.–Thurs. at 7; Fri. at 7, 9, and 11:30 P.M.; Sat. at 7, 9:30, and 11:30 P.M. *236 W. 78th St. (595-0850). $7–$12.*

Cabaret

Algonquin Hotel—Through 6/21: Susannah McCorkle examines the work of Irving Berlin. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $35; $15 minimum. *59 W. 44th St. (840-6800, extension 154).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder to bolder), is the keynote of this Village landmark. *13 E. 12th St. (741-9105).*

Cafe Carlyle—Every Monday, Woody Allen swings on with Eddy Davis & His New Orleans Jazz Band. Tues.–Sat., Bobby Short is in residence for the thirtieth year running. Sets at 8:45 and 10:45 P.M. $45; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Don't Tell Mama—5/29: Danna Call's "Off Her Axis." $6–$12; two-drink minimum. *343 W. 46th St. (757-0788).*

Maxim's—Midtown's monument to hefty art-nouveau interior design and hefty French-bistro fare. Every Monday, Maxim's national talent search. 5/28–5/31: David Friedman. $20–$30 cover. *680 Madison Ave., bet. 61st and 62nd Sts. (751-5111).*

Rainbow and Stars—5/27–6/14: Freda Payne. $40 cover. Tues.–Sat. at 8:30 P.M.; Fri. and Sat. at 11 P.M.; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Ed Sullivan's—Tucked practically inside the Ed Sullivan Theater, the old-man bar turned chichi dining spot offers swing jazz nightly and a waiter who looks just like the place's namesake. Tuesdays and Wednesdays in April: The Ed Swanston Trio. Thursdays: The Ed Swanston Trio. Every Friday, Sullivan's is home to the Harlem All-Stars. 5/27–5/28: Ed Swanston. 5/29: The Flying Neutrinos. 5/31: The Blues Jumpers. No cover; two-drink minimum Fri. and Sat. *1697 Broadway, bet. 53rd and 54th Sts. (541-1697).*

Bars

Full Moon Saloon—Hell's Kitchen's truly skanky dive bar, with signs advertising hot dogs plastered all over the façade and inebriated patrons pasted all over the floor inside. Watch naïve, out-of-towner businessmen hit on the transsexual bartender; witness terrifying scenes of acerbic sexual harassment; hear the Charlie Daniels Band (repeatedly) on the jukebox; drink cheap pints of Bud—the only draft available. Who says Disney's killed the neighborhood? *725 Eighth Ave., at 46th St. (no phone).*

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village—fresh from its second anniversary, and perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tuesday night. *29 Bedford St., at Downing St. (627-1580).*

The Room—A comfy, candlelit SoHo joint suffering from a perpetual, if mild, identity crisis—is it a lounge, an indie-rock hang, a reclaimed industrial space, or just a regular neighborhood bar? Come to think of it, who cares? The unintimidating crowd, excellent music, and truly eclectic beer selection make the Room an oasis of normalcy. *144 Sullivan St., bet. Prince and Houston Sts. (477-2102).*

in concert

Elisa Monte...New York Chamber Symphony...Othello

Classical Music

Tuesday, May 27

Ekko—Performs new music, including works by Shore, Daughtery, Xenakis, and Vigeland. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 8; $12.*

Wednesday, May 28

New York Pro Arte Chamber Orchestra—Performs Schubert and Handel, with pianist Yin Ma. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $10–$30.*

Thursday, May 29

New York Philharmonic—Performs Respighi, Hindesmith, and Tchiakovsky; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$65.*

Bachanalia Chamber Orchestra—Performs Schubert. *St. Stephen's, 120 W. 69th St. (777-2556), at 8; $20.*

New American Chamber Orchestra—Performs Dmitri Shostakovich; Maxin Shostakovich, conductor. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $15–60.*

Bargemusic—Works by Haydn, Shostakovich, and Dohnanyi. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $15–$23.*

ST-X Xenakis Ensemble—Performs Xenakis, with DJ Spooky, electronics, and Justin Rubin, piano; Charles Bornstein, conductor. *The Great Hall at Cooper Union, 7 E. 7th St.. (967-7350), at 8; $10.*

Preview

Xenakis, Warrior Prince

Maestro Charles Bornstein (above) celebrates the 75th birthday of the great architect-mathematician-composer Iannis Xenakis—leading the ST-X Xenakis Ensemble in a retrospective of the Greek modernist's most rigorous works. With downtown musician DJ Spooky on electronics. Cooper Union, May 29.

Friday, May 30

World of Percussion—Performances by North Indian drummer Zakir Hussain, Latin musician Giovanni Hidalgo, and Nigeria's Sikuru Adepoju. *Symphony Space, 95th St. and Broadway (864-5400), at 8; $21–$25.*

Cantabile Choir—Performs choral settings by Byrd, Gibbons, Purcell, and Monteverdi. *St. Stephen's, 120 W. 69th St. (777-2556), at 8; $12.*

New York Philharmonic—See 5/29.

Saturday, May 31

Lorcrain Chamber Players—Performs Tenney, Feldman, Vigeland, and Cage, with pianist Nils Vigeland and the New Music Consort's Pulse Percussion Ensemble. *St. Peter's, Lexington Ave. at 54th St. (662-8322), at 8; $10.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

New York Chamber Symphony—Performs Weill and Beethoven, with violinist Dmitry Sitkovetsky; Gerard Schwartz, conductor. *Alice Tully Hall, Lincoln Center, (721-6500), at 8; $30.*

World of Percussion—Drumming from Japan, West Africa and Brazil. *Symphony Space, 95th St. and Broadway (864-5400), at 8; $21–$25.*

Radio City—Performances by Russian vocalists, including Rasputina, Vaikule, and Rotaru. *1260 Sixth Ave., at 50th St. (307-7171), at 7:30; $45–$200.*

New York Philharmonic—See 5/29.

Sunday, June 1

New England Symphonic Ensemble—Performs Bishop and Bernstein; Jonathan Griffin, conductor. *Carnegie Hall, Seventh Ave. at 57th Street (247-7800), at 2; $16–$55.*

Queen's Chamber Band—Performs music by contemporary composers, including Baksa, Lauten, and Coid, with Elaine Comparone, harpsichord. *St. Peter's Church, 619 Lexington Ave., at 54th St. (932-9462), at 2; $15.*

West End Klezmorim—Performs jazz-klezmer music with Harold Seletsky, clarinetist; George Brett and John Revezoulis follow with a program of traditional Greek music. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $16–$55.*

Harry Thompson, Baritone—Performs Ives, Floyd, and Smith, with Thomas Schmidt, piano. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 3; $14.*

Natalia Rosinskaia, Piano—Performs works by Bach, Chopin, Beethoven, and Ravel. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 7:30; $17.*

Christina Khimm, Violin—Performs works by Sylvestrov, Park, and Beaser. *Terri Cultural Institute Gallery, 575 Broadway (925-8500), at 4; $10.*

Bargemusic—See 5/22, at 4.

Monday, June 2

West Village Chorale—Performs Durufle's *Requiem;* audience participation optional. *Church of St. Luke's in the Fields, 487 Hudson St., at 7:30; $10.*

New York Chamber Symphony—See 5/31, at 5.

Opera

Center for Contemporary Opera—Performs Kalmanoff's *The Bald Soprano* and Bucci's *Tale for a Deaf Ear,* 5/31 at 8, and 6/1 at 3. *Sylvia and Danny Kaye Playhouse, 68th St. between Park and Lexington Aves. (772-4448), at 8; $20–$35.*

Diacapo Opera—Performs Drattell's *Lilith,* 5/2 at 8. *92nd St. Y, 1395 Lexington Ave. (996-1100); $25.*

Amato Opera—Performs Lehar's *The Merry Widow,* 5/31 at 7:30, 6/1 at 2:30. *319 Bowery (228-8200); $20.*

Glimmerglass Opera—Previews Floyd's *Of Mice and Men,* 5/28 at 8, and Gluck's *Iphigenie en Tauride,* 5/29 at 8. *Merkin Hall, 129 W. 67th St. (501-3330); $14–$17.50.*

Dance

Rennie Harris PureMovement and Grisha Coleman Hot Mouth—Performs *Every Good Boy Does Fine,* 5/31 at 7:30, 6/1 at 3. *Aaron Davis Hall, Convent Ave. at 135th St. (650-6900); $15.*

Elisa Monte—Three works by David Brown and Elisa Monte, including Monte's *Volkmann Suite,* inspired by the photographer's shots of the company, 5/27-5/31 at 8, 6/1 at 2, and 6/1 at 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $28.*

New York City Ballet—Performs its "Robbins" program, including *Circus Polka,* the *West Side Story Suite,* and *Interplay,* 5/27-5/31 and 6/2 at 8, 5/30 and 5/31 at 3. *New York State Theater, Lincoln Center (870-5570); $22–$65.*

American Ballet Theater—*Othello,* 5/27 at 8; Classic ABT, 5/28 and 5/29 at 8; *Coppelia,* 5/31 and 6/2 at 8. *Metropolitan Opera House, Lincoln Center (362-2000); $15–$65.*

Mark Haim—Previews *The Goldberg Variations,* to be performed at the St. Mark's Danspace Project in the fall, 6/1 at 3. *Buttenweiser Hall, 92nd St. Y, 1395 Lexington Ave. (996-1100); $7.*

Photograph by Leo Stutzin

the mix

Taste of TriBeCa . . . Joseph Kanon

John Leonard's TV Notes

The Three Lives of Karen (5/28; 9 to 11 P.M.; USA) insists on afflicting Gail O'Grady with amnesia not once, when her father does something terrible to her mother, and not twice, when her stepmother does something terrible to her father, but three times, when her husband does something terrible to Gail, after which she runs into the water and away from home, and falls in love with a very nice highway patrolman who even tries to understand why she will have to return to Dennis Boutsikaris, the poor man's Ron Silver. Big mistake.

American Visions (5/28 through 6/18; 9 to 11 P.M.; Channel 13) arrives as an eight-hour series, a handsome tie-in book from Knopf, and a special issue of *Time* magazine, all of them devoted to the last three centuries of visual culture in America—painting, drawing, sculpture, architecture, monuments—and all of them, from Navajo to SoHo, nailed to the wall by the steely opinions of *Time's* Australian-born art critic, Robert Hughes. If gorgeous to look at, it is also rather hectoring to listen to, not at all Kenneth Clark–ly, which I mean as a semi-compliment.

Murder One (5/29; 9 to 11 P.M.; ABC) is the last two-hour installment of the last mini-series "arc" of the much-praised and little-watched Steven Bochco series, in which we discover that the vigilante serial killer has a gruesome secret of which he himself is unaware. As always, well-crafted, but we are left to wonder why, if David Kelley's *The Practice* does not return next fall, the only defense-lawyer series on television has spent all its emotional energy keeping out of jail a nutcase who will menace even his own attorneys? Isn't anybody ever innocent anymore?

The Winner (5/31; 9 to 10:30 P.M.; The Movie Channel) tries too hard wanting to be *Pulp Fiction, Get Shorty, Being There* and a comic-caper *Forest Gump,* with Vincent D'Onofrio as the nice guy who can't lose in Las Vegas at roulette, Rebecca DeMornay as the the blonde trouble he gets himself into, Billy Bob Thornton, and associated lowlifes and loan sharks, all of whom seek a piece of the action and most of whom end up in pieces, and some slapstick that turns so bloody you should feel ashamed of yourself for laughing.

Sea Tales (6/1; 9 to 11 P.M.; A & E) spends one hour on "The True Story of the Mutiny on the Bounty," which is a little more sympathetic to Captain Bligh than we are accustomed to seeing, and another to "The Fatal Voyage of Captain Cook," who may have been a working-class hero to the British but was supposed to be a god to the Hawaiians, which is why he shouldn't have made such a big deal about a stolen rowboat. Solid stuff, with more to come on such salty subjects as "The Sinking of the Andrea Doria," etc.

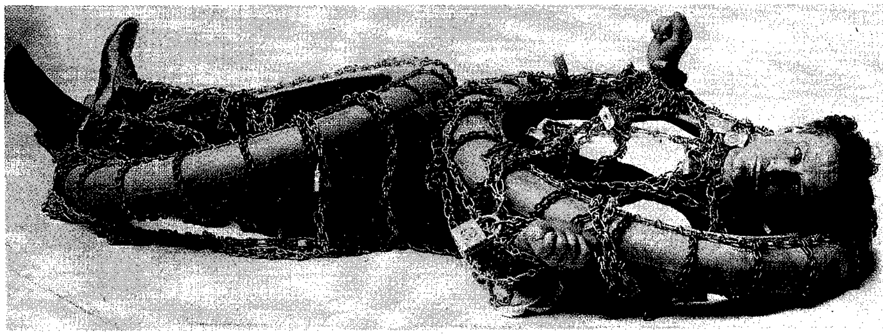
Drug Run (6/2; 9:30 to 10:30 P.M.; Cinemax) takes us from Cali, Colombia, to Manchester, England, for an intimate account of the new heroin production in the Andes and the mules who haul it across the Atlantic to meet the changing European market. Amazing footage, really, in the service of legalizing drugs to stop the criminal violence associated with their trafficking.

Happening **It is oversimplifying only a little to say that literature, which not so long ago was thought to belong to American Southerners, and then to Jews, and then to Latin magic realists, now seems the province of the Irish. On the advent of Bloomsday, writers Denis Donoghue, Mary Gordon, Colm Tóibín, and Frank McCourt and actor Malachy McCourt gather at Fred's (in Barneys) to discuss "James Joyce and Beyond: Modern Irish Literature." Harold Evans moderates; see listings.**

Radio Highlights

Casper Citron—5/31 at 10 P.M.: Mayor Rudolph Giuliani, up for re-election in November, discusses recent changes in New York City; Dr. Chandranath Sen, vice-chairman of neurosurgery at Mt. Sinai, talks about a completely new method of brain surgery; Claire Sylvia, dancer and choreographer, discusses with William Novak her book on experiencing organ transplants. WOR, 710 AM.

New York and Company—5/27: Robert Kotlowitz on his experiences as a teenage infantryman in World War II, as recounted in *Before Their Time;* R. F. Foster on *W. B. Yeats, A Life;* Ada Louise Huxtable on *The Unreal America,* a study of architecture and illusion. 5/28: Robert Hughes on his work of art history, *American Visions;* Lisa Jardine on her history of the Renaissance, *Worldly Goods;* John Richardson on *The Life of Picasso;* Michele Zackheim on her novel *Violette's Embrace.* 5/29: John Hoberman on *Darwin's Athletes: How Sport Has Damaged Black America and Preserved the Myth of Race;* Hilton Als on his loosely titled memoir *The Women;* Keith Richburg on *Out of America: A Black Man Confronts Africa;* Elie Sulieman on his film *Chronicle of a Disappearance.* 5/30: Christopher Darden on his memoir *In Contempt;* Joseph Ellis on his book about Thomas Jefferson, *American Sphinx;* Philip Graham on his collection of short stories (*Interior Design*) and his novel (*How to Read an Unwritten Language*). 6/2: Yaron Ezrahi on *Rubber Bullets: Power and Conscience in Modern Israel;* Bill Henderson on the best of the small presses, collected in *The 1997 Pushcart Prize XXI* (which he edited); Edward Jay Epstein on *Dossier: The Secret History of Armand Hammer.* 6/3: News directors at WABC and WCBS compare their approaches to stories; Steven Levenkron on his novel *The Luckiest Girl in the World;* Barbara Wilson on *Blue Windows,* a memoir about growing up in the Christian Science religion; D. G. Gordon on *The Compleat Cockroach: A Comprehensive Guide to the Most Despised, and Least Understood, Creature on Earth.* 6/4: Michael Bloomberg on *Bloomberg on Bloomberg;* actor Hugh Laurie on his new novel *The Gun Seller;* Kay Graham on her autobiography. 6/5: Walter Cronkite



Happening
Escape From New York

After a guided tour of the Houdini Multi-Media Experience & Magic Theater, the 92nd St. Y takes you to an eerie place to attempt Harry's maneuvers: the nearby Lackawanna Coal Mine. The day trip to Scranton, Pennsylvania, is June 1; see listings.

Photographs by Brown Brothers (2).

on *his* autobiography, *A Reporter's Life;* John Steele Gordon on *The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-on Collision of Rock and Commerce;* Mia Farrow talks about *What Falls Away;* cartoonist Roz Chast on her book *Childproof.* 6/6: Julie Harris and Charles Nelson Reilly on their production of *The Gin Game;* Allegra Kent on her life in the New York City Ballet, as told in her book *Once a Dancer.* Weekdays at noon; WNYC 820. Leonard Lopate hosts.

The Written Word

Scott Heim—5/28 at 7: Reading from his recent work, *In Awe.* A Different Light, 151 W. 19th St. (989-4850); free.

Donald Spoto—5/29 at 7: Reading from his recent biography, *Notorious: The Life of Ingrid Bergman.* (There will also be a screening of the Hitchcock film). A Different Light, 151 W. 19th St. (989-4850); free.

Lectures and Panels

"All My Heart Dictates": Diarists and their Notebooks—5/29 at 6:15: This lecture will examine the journals of such noted historical figures as Charlotte Brontë, Sophia and Nathaniel Hawthorne, Sir Isaac Newton, and John Steinbeck. With Christine Nelson, associate curator of literary and historical manuscripts at the Pierpont Morgan Library, 29 E. 36th St. (685-0008); $5. (On display at the Morgan, by the way, are many journals from the library's own extensive collection of manuscripts.)

James Joyce and Beyond: Modern Irish Literature—6/3 at 8:30 A.M.: Harold Evans moderates this Random House Literary Breakfast discussion with Denis Donoghue, Mary Gordon, Colm Tóibín, Frank McCourt, and Malachy McCourt. Fred's (at Barneys New York), 10 E. 61st St. Call 940-7480 for reservations. $35.

"Beyond Out: How Mainstream Magazines Cover Lesbian and Gay Lives"—5/27 at 7: A panel with journalists and editors. Teachers & Writers Collaborative, 5 Union Sq. West (929-2241); $15.

"That Was the Week That Was"—6/3 at 6: Panelists Buck Henry, Phyllis Newman, Herb Sargent, Gloria Steinem, and Calvin Trillin discuss this controversial program. The Museum of Television and Radio, 25 W. 52nd St. (621-6600); $10.

"Introduction to Investments"—6/2 at 8:15: The first of five sessions with Smith Barney senior vice-president Evan R. Katz. An introduction to the basic concepts and vocabulary of investments. 92nd St. Y, 1395 Lexington Ave. (996-1100); $90.

"Eating Healthier at Barbecues and Beyond"—6/4 at 6:30: A lesson on the pitfalls of summertime eating. 92nd St. Y, 1395 Lexington Ave. (996-1100); $15.

"Readings and Conversations with Joyce Carol Oates"—6/2 at 7:30: A discussion with one of America's most trenchant authors. Manhattan Theatre Club, City Center, 131 W. 55th St., (645-5848); $10.

"Judaism, Gender, and Philosophy"—5/29 at 6:30: A lecture and discussion on the role of gender in Jewish philosophical texts. Hebrew Union College–Jewish Institute of Religion's Brookdale Center, 1 W. 4th St. (674-5300); free.

Tours

The Houdini Museum and a Coal Mine in Scranton, Pennsylvania—6/1 at 8 A.M.: An unusual offering from the 92nd St. Y. See the only museum devoted to the famous illusionist, and then descend 300 feet into a mine in the city that was once the anthracite capital of the world. Call 996-1100 for reservations; $70.

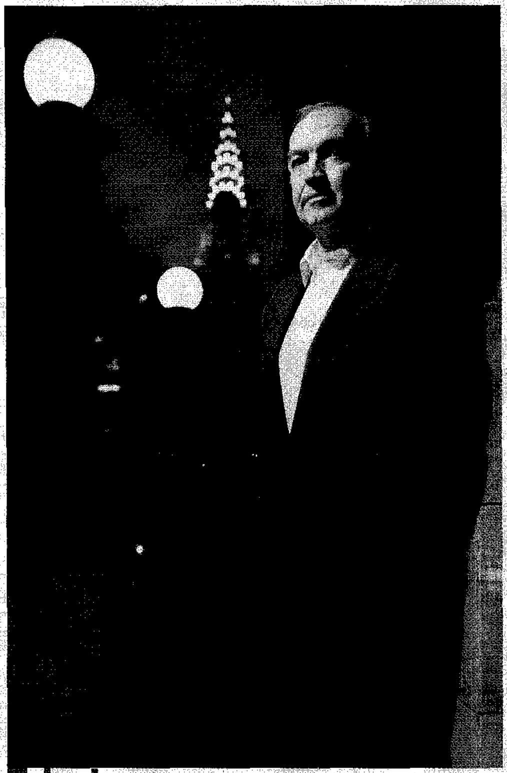
Newark's Portuguese Community—5/31 at 11:30: A tour of the community that once was home to Italian, Jewish, German, and Irish immigrants in Newark's Ironbound section. The tour will end with lunch at a Portuguese restaurant. Call 265-2663 for further information; $9.50 includes lunch and trip.

Historic TriBeCa—5/31 at 1: A tour of the city's notable historical and architectural sites in the area. Meet at the Bogardus Triangle, intersection of Chambers, Hudson, and West Broadway. (439-1090); $9.

Irish New York—5/31 at 1: A tour of the former Little Ireland district. Meet at the Front Steps of City Hall. (439-1090); $9.

"I'll Never Go There Anymore"—6/1 at 1: A tour of the city's most infamous street—the Bowery. Call 439-1090 for meeting place and reservations; $9.

"Marilyn Monroe Walking Tour"—5/31 at 12: On what would have been Monroe's 71st birthday, a tour of her life as a New Yorker. Call 465-3331 for reservations and meeting place; $15.



Talent

The Manhattan Project

"It's so unfair," says Joseph Kanon, reaching into a jacket pocket. "If someone told me I'd need glasses before I could read my first book, I'd never have believed them." Kanon, 51, is just now holding his first bound hardcover copy of his debut novel, *Los Alamos*—a murder mystery set at the birthplace of the atomic bomb. In a sense, *Los Alamos* isn't Kanon's first book at all. As a former editor and head of trade books at Houghton Mifflin, he's had a hand in ushering to print hundreds of them, working with authors from Muriel Spark to John Kenneth Galbraith. But *Los Alamos* is the first one Kanon has written himself, a feat he accomplished in a cool six months after leaving his job and spending six days a week writing longhand in the Main Reading Room of the New York Public Library. The result: a compelling mystery that meditates on the moral dilemmas of the era without slackening the page-turner pace. It's also the work of someone who's picked up a thing or two about the business over the years—written in a genre that sells, complete with a couple of sex scenes that would warm any publisher's soul. Leave it to a former top editor and publisher to perfect the art of that rare literary phenomenon: the marketable, but wholly gratifying, read. Kanon's already working on a second book, clearly happy—and apparently at peace—with the way his publishing career has evolved. "Every once in a while the thought does occur to you, *I'm now beginning my life,*" he says. "But I don't regret the 25 years I spent getting there."

SUSAN DOMINUS

Events

Paris in New York: Cafe Sketching—Through 7/16, Wednesdays at 7: Painter Suzanne Chamlin offers Francophile New Yorkers the chance to study drawing in the European alfresco tradition. Venues range from Battery Park to Greenwich Village. Register at Cooper Union, Cooper Square (353-4195); $185 for nine classes.

Empire State Soul Club's Tenth Anniversary Soul Dance—5/31 at 10: Mr. Fine Wine and W. Lee spin rare sixties and early-seventies soul records for your boogalooing, shingaling-ing, monkeying, mousing, ducking, jerking, cranking, horsing, cowing, and Uncle Willying pleasure. North River Bar, 145 Hudson Street (226-9411); $7.

Exhibitions

Before Central Park: The Life and Death of Seneca Village—Through 8/10: From the 1820s through the 1850s, a substantial African-American community known as Seneca Village thrived on what is now the west side of Central Park alongside the Great Lawn. This exhibition tells the story of that forgotten community. At the New-York Historical Society, 2 W. 77th St., at Central Park West (873-3400).

"Reproducing the Past: The Colonial Revival Movement"—Through 8/31: This exhibition explores the effect the colonial period had on our national consciousness. More than 100 objects will be on view, including faithful furniture reproductions, photographs, and advertisements from the period. At the Fraunces Tavern Museum, 54 Pearl St. (425-1778).

Benefits

"A Night For All The Arts"—5/28 at 6:30: (dinner follows at 8:30): A Gala benefit for Learning Through Art/The Guggenheim Museum Children's Program. Awards will be presented to Duane Michals, Claes Oldenburg, Coosje van Bruggen, Anna Deveare Smith, and Cornel West; the master of ceremonies will be Wynton Marsalis. At the Guggenheim Museum, 1071 Fifth Ave. (423-3581); $15,000, $10,000, $5,000, $1,500, $1,000 and $500.

Photograph by Max Aguilera-Hellweg.

Solutions to last week's puzzles

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Alvin Ailey American Dance Center's Spring Gala—6/4 at 6:30: Hosted by Laurence Fishburne, Ann Reinking, and Chita Rivera, a benefit including performances by the students and members of the American Dance Center, followed by a reception. The John Jay Theater, 899 Amsterdam Avenue, between 58th and 59th Sts.; reception at Ailey Studios, 211 W. 61st St. between Amsterdam and West End Aves., 3rd Floor (767-0590); $100 and $150.

Sports

Romanissima 10K Race—6/1; 9:30 A.M.: To celebrate "Festa Della Republica" (that's Italy's national holiday to you), Italy's consulate general and the NY Road Runners Club bring this race to Central Park as part of the Italyanissima celebration. The course is one full loop of the park drive; runners qualify to win a trip to the old country to run in the Rome City Marathon next March. Count on enjoying a post-race pasta sampling. *Call 423-2292 for more information. Start is at West Drive and 67th St.*

City Island Bike Ride—6/1; 10 A.M.: This is a "fun-ride" round trip over 25-miles of moderate terrain. Upon reaching the city's great nautical outpost, the group pauses for a seafood lunch and a look around town. *Meet at American Youth Hostel, 891 Amsterdam Ave. Call 932-2300 for information.*

Softball New York—6/3–6/5; 5:30 and 7 P.M.: The Corporate Challenge of softball mixes up suits like Michael Bloomberg and Yankees like David Cone for a good cause. The flip side is even the cheering section costs a mostly tax-deductible $300. *Games held on Randall's Island. Team sponsorships start at $3,500; call 838-2660 to sign up.*

Baseball—5/30–6/1: Mets vs. Philadelphia Phillies at 7:40 P.M., 7:10 P.M., and 1:40 P.M., Shea Stadium (Sportschannel); 6/2–3: Mets vs. Montreal Expos at 7:40 P.M., Shea Stadium (Sportschannel); 6/4–6/5: Mets vs. Florida Marlins at 7:40 P.M. and 1:40 P.M., Shea Stadium (Sportschannel)

Online

Why Space Aliens Always Speak English—And other nonsensical (but universal) rules of life according to the movies. This site enumerates, without trying to explain, many hundreds of annoying clichés that appear repeatedly in movies. Like why fatal diseases always leave you looking absolutely great. Like why no one ever goes to the bathroom, unless they have to escape from a pursuing villain. And why men are always taken completely by surprise when a wife or girlfriend announces that she is pregnant. *www.like.it/vertigo/cliches.html*

Chia Pets and Sea Monkeys—An online clearinghouse for all the indispensible junk that used to clog the airwaves of late-night television in the days before infomercials. Remember Color Magic (it would magically remove dents and scratches from your car's finish) and stain remover DiDi-Seven (which, rather disturbingly, boasted that it could remove blood splotches from any kind of upholstery)? This site also features the familiar litany of household items with hyperbolic adjectives in their names: the Smart Mop, the Smart Clapper, the Super Slicer, and Miracle Thaw. *www.cornells.com/asseentv.htm*

Court of Appeal—This is one of the few sites sponsored by a major communications outlet that is actually better and more interesting than its traditional media analogue. The Court TV site contains things like complete transcripts of hundreds of trials (both archived and ongoing), the text of famous people's wills (ranging from Jerry Garcia to Richard Nixon) and daily updates on the status of things like gay marriage and tobacco liability. *www.courttv.com*

Bread Alone—This page contains a wealth of information about the staff of life: a beginner's guide to baking, the relative merits of various grains, and many dozens of recipes. *countrylife.net/bread*

Home Alone—And this one is a resource for all of you aspiring handymen who spend way too much time watching *This Old House.* It contains a wealth of how-to instructions, a library of free brochures, and links to specialized project sites, and allows you to order products from more than a dozen categories of contracting jobs, ranging from kitchens to baths to outdoor building projects. *www.homeideas.com*

Extreme Travel—This outfitter offers more than a dozen different kinds of adventure vacations in Europe, Africa, and South America, as well as domestic and Canadian excursions. While they specialize in horseback tours, they also offer holidays built around hiking, biking, sea kayaking, canoeing, and sailing. *bcranches.clever.net*

Impecunious Travel—Browse this site to get the skinny on how to fly all over the world at steep discounts, by agreeing to act as a courier. In exchange for giving up your luggage allowance (that is, the only bags you can bring are the ones you carry on), you can fly to London and back, for example, for less than $200. *www.nowvoyagertravel.com*

Benefit

Eats for Art's Sake

The Odeon, the Screening Room, Chanterelle, and Barocco are among the restaurants participating in the glorious outdoor luncheon buffet that is Taste of TriBeCa (May 31; rain date, June 1). Pay $20 and sample food from six different booths; proceeds go to the arts programs of nearby P.S. 234 and P.S. 190 (neither of which receives any Board of Education or city funding for its arts curriculum). Call 307-7171.

Photograph by Peter Ogilvie.

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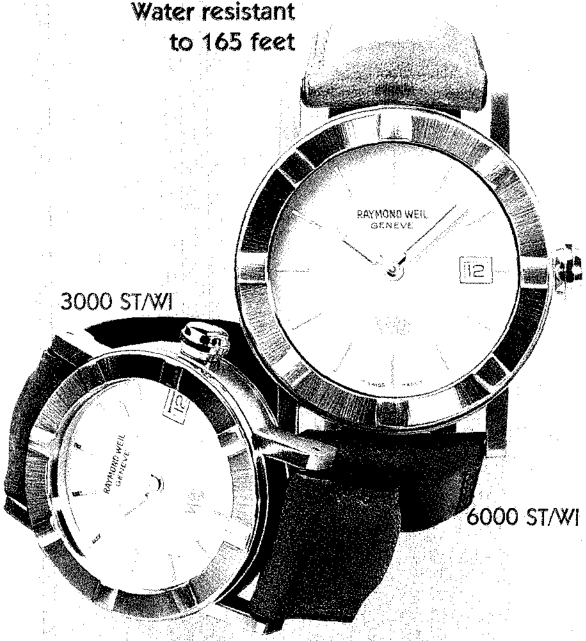

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● = now or never (one-shot deal or final week)

Children's Events

KaBAM!—Included at the **BROOKLYN ACADEMY OF MUSIC**'s Third Annual International Children's Festival are performances by Limpopo, a six-man Russian "folk and roll" band, Chuck Davis's African American Dance Ensemble, Mandara's African roots music, and Gale LaJoye's inventive Castles in the Sky. Grupo 55 from Mexico City stage a provocative bilingual play that challenges the audience to confront its own assumptions and prejudices. Audiences can also take in balloon juggling, drum circles, stilt dancing, paper-folding workshops, and Fred Newman's improvisational schtick at Kids-Kafe. May 31 and June 1 entertainment is from 11 to 5. The Luminarium (see photo) is open 5/31 from noon to 8 and 6/1 from 10 to 6. 30 Lafayette Ave. (718-636-4129). Tickets are $15 for an all-day pass; $3 to the Luminarium only.●

Lost World: The Sequel—Fleshed-out dinosaurs from the movie *The Lost World: Jurassic* are exhibited alongside real fossil finds in "The Lost World: The Life and Death of Dinosaurs," on view at the **AMERICAN MUSEUM OF NATURAL HISTORY** through 9/30. Admission is $12, $8.50 students and seniors, $6.50 children ages 2 to 12, including regular museum admission. Central Park West at 79th St. (769-5100).

The Wizard of Oz—Roseanne is the Wicked Witch of the West in a 90-minute musical adaptation of the L. Frank Baum classic. Check out the onstage tornado. The performance run is extended through 6/8. **THE THEATER AT MADISON SQUARE GARDEN,** 2 Penn Plaza; 307-4111. Tickets are $19–$54.

Special Effort—Nearly a thousand athletes compete in six Special Olympics sports in a New York Special Olympics Metro Tournament that promises pomp, circumstance, courageous effort, and medals of many metals. 5/31 from 10 to 5. **RIVERBANK STATE PARK**, 145th St. and Riverside Drive (661-5217).●●

Seed Story—The journey of a corn seed from planting to harvest, performed by Arm-of-the-Sea Theater with puppets ranging from fifteen inches to fifteen feet in size, offers glimpses of 10,000 years of history along the way. 5/31 at 2. Harry De Jour Playhouse, **HENRY STREET SETTLEMENT**, Abrons Arts Center, 466 Grand St. (598-0400) $6, $4 for children and seniors.●

Family Way—**THE STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES** adds a huge new multidisciplinary interactive wing called "Museum Alive! Seeing and Doing for Families" this week. At Family Day, a big party to celebrate, kids can curate their own exhibits and commune with butterflies. 5/31 from 11 to 1. The museum is open Monday through Saturday, 9 to 5, and Sunday, 1 to 5. 75 Stuyvesant Place, Staten Island, two blocks from the ferry (718-727-1135). Admission is $2.50, $1.50 for students and seniors. Tickets to Family Day are $8.●

Tower of Power—The prince and princess duke it out in a tempestuous battle over who gets to rule in Theater Terra's production of *Towering* with puppets and live actors. 5/28 through 6/1. **THE NEW VICTORY,** 209 W. 42nd St. (564-4222); $10–$25.●

Stand, Sing, Play—Last year's Children's Defense Fund–sponsored Stand for Children, in Washington, D.C., inspires this year's rally and concert at Nyack's **MEMORIAL PARK**. Call 914-358-2314 for directions and further information.●●

Masked Man—As this month's pairing of classic film and live performance in the Reel to Real series "Zorro's Fighting Legion," a 1939 cliffhanger is followed by a demonstration—with audience participation—by stage choreographers Steve Andersen & Co. in a program called "Swashbuckling to *Star Wars*—Sword-fighting in the Movies." 5/31 from 11 to 1:30. **WALTER READE THEATER**, 70 Lincoln Center Plaza (875-5370). Tickets are $8, $4 for kids 16 and under.●

Big Apple Circus—Grandma the clown and the entire Medicine Show is at **LONG ISLAND UNIVERSITY** in Brookville 5/28 to 6/1. Call 516-299-3100 for directions. $10 to $28.●

Cue

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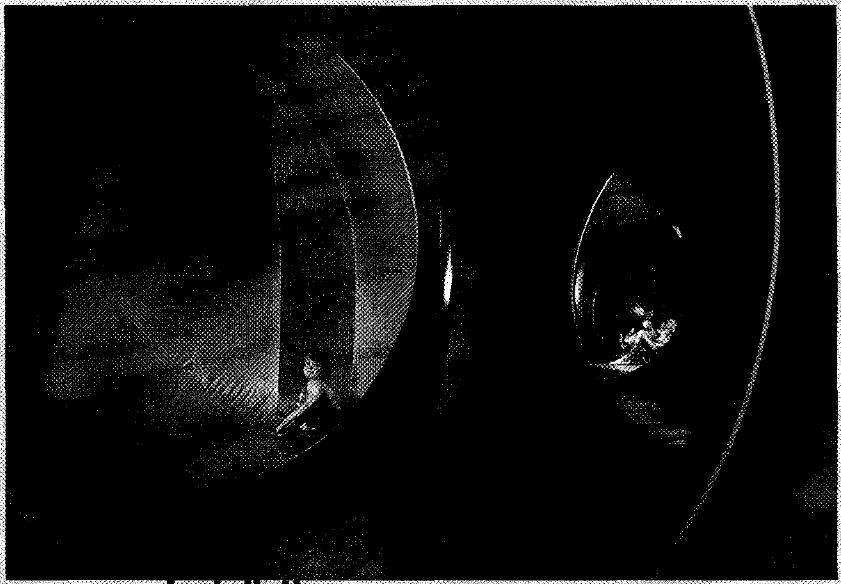

Photograph courtesy of the Brooklyn Academy of Music.

Installation

Womb With a View

The otherworldly, inflated Luminarium III makes its New York debut this week at the Third International Children's Festival (May 31 to June 1), where it promises to lull visitors of all shapes and sizes into a hypnotic reverie right there in the BAM parking lot. Variously described as kaleidoscopic, cavelike, and "truly spiritual in the real sense of the word," the enormous balloonlike structure seems to have a calming effect wherever it alights. Sharon DeMark, associate director of education and humanities at BAM, recalls the change that came over a rambunctious group of children after Meggopolis—another inflated plastic creation by sculptor Alan Parkinson—landed in Montclair, New Jersey, last spring. "The kids were intent on running and jumping around in what at first looked to them like a bouncy playground," says DeMark. "But the sheer beauty of it slowed them down. They became very mellow—almost serene." The translucent colored pieces of plastic that make up the structure's "skin" are cut and glued together at a former lace factory in Nottingham, in Parkinson's native England, leaving it up to the artist to zip the pieces together, hook up the compressor, and switch on the New Age soundtrack on-site. The inflated shapes—best seen in bright sunlight—call to mind psychedelic cathedrals, with hallucinatory flying buttresses and stained-glass windows run amok. But, beneath it all, the ground is reassuringly firm. The sculpture is completely accessible both to visitors in wheelchairs and to toddlers still unsteady on their feet. The mind, however, is free to wander—perhaps, for the very youngest visitors, back to earlier, more tranquil days in utero. Admission is $3, or included in a $15 all-day festival pass. See listings for performance offerings at the festival. BARBARA ENSOR

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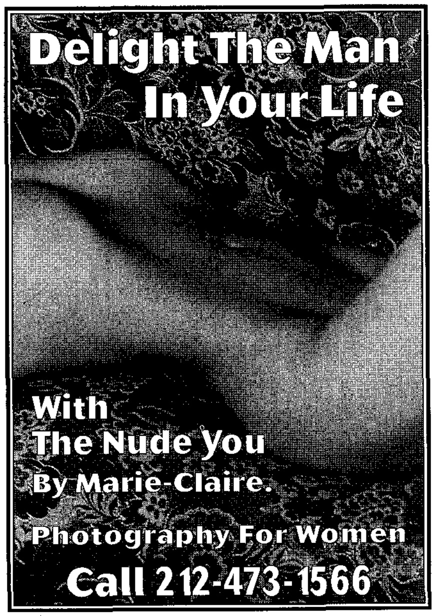

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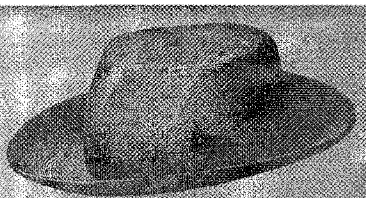

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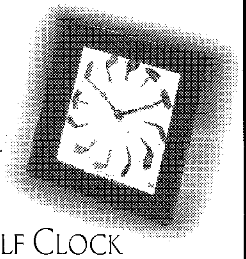

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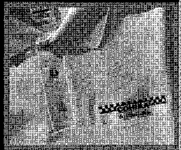

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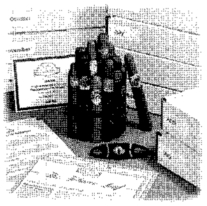

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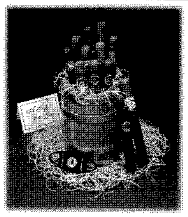

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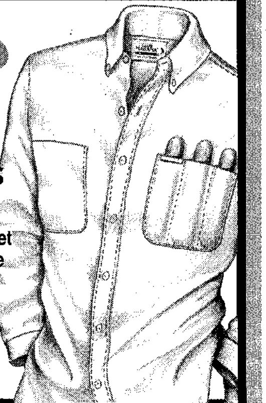

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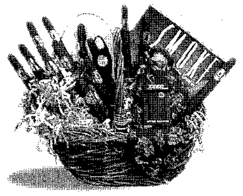

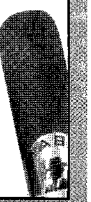

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Considered Beautiful—Slim blond seeks elegant, cultured man, 60s, to love. 6723 ✉

Who Needs The Hamptons?—Tall, good-looking, affluent, all-Ivy educated, athletic, Waspy Jewish guy, early 30s, seeking to escape the scene with a beautiful, charming, refined Jewish woman who knows that these traits are an oxymoron on Long Island. Photo please. 6753 ✉

Affectionate Corporate Lawyer—49, divorced, 6'3", partner in NYC firm, lives in Westchester. Enjoys reading, golf, sailing, Carnegie Hall, New York Jets. Would like to meet a tall, slim, available Christian woman, 30-45, who, like him, is open, caring, educated, articulate, bright, mature and warm, with a good sense of humor. Please include recent photo with your note. 6740 ✉

Fabulous Find—Very pretty, leggy, slim, warm, athletic, seeks attractive, bright, successful, 50-60s, caring Jewish man for love of a lifetime. Photo/phone. 6759 ✉ ☎

United States—Attractive, athletic, Jewish male, 30, who is trying to change the world, is campaigning for the woman who can change his. Lobbying for subjectively beautiful, objectively wonderful woman, 25-35, to "Court" and "House". Note/photo. 6818 ✉

Well-Educated East Hampton Man—6' tall, divorced, enjoys outdoors, music, theater and children. After 23 years of intellectual stimulation and sensory deprivation in Manhattan, I now live and work surrounded by land, trees, dogs, pool, privacy and gourmet kitchen. Once mistaken for Harrison Ford, I'd prefer it be John Fowles, George Winston or Philip Johnson. I seek an attractive, intelligent, understated, emotionally mature woman in late 30s or 40s, who values physical and intellectual fitness, integrity, intimacy, interdependency and endless conversations. You're substantive, sensible, sensitive, sensual, soft, subtle, satirical, sophisticated, self-sufficient and tolerant. We'll cook, read, garden, walk on the beach, see movies in Manhattan, theater in London and spend Christmas at home, Helsinki or Aspen. No smokers or "silly women", please. 6718 ✉

Stultified—6x6, slim, sardonic sci-fiphile seeks soft, shy, shapely, slightly salacious senior siren, 6x7 (plus). 6711 ✉ ☎

Pretty Widow—Seeks doctor, lawyer or business chief! (60s-70s.) I am financially secure, bright, affectionate and athletic. You: secure, warm, good-natured. Will share life's adventures dutch treat. Let's meet in NYC for coffee to start! 6802 ✉

Happy With My Life—But missing a special someone. I am a 40s, pretty, shapely blond, seeking an attractive, 40s or 50s, energetic, successful (gentle)man to cherish forever. Intelligence, sense of humor and warm heart a must. Life is short but romantic sunsets await. Please send letter, photo and phone. 6792 ✉

Be My Baby Forever—Kids and dogs and you - that's all that's missing in my life. I'm an enormously successful, white 40-year-old Manhattanite with a load of money and a load of love in my heart. Tall, fit, attractive and sexy, I've traveled the world and I'm patiently waiting to take you on my next trip. You're in your 20s or early 30s (you love older men), possess a beauty that leaves men sighing in your wake, too smart for your own good, and need to be looked after. You're also pretty good at looking after your man. You're ready to settle down, and want to have an outrageous time doing it. You'll love the three-dozen roses I send you after our first date, and know you'll be the last woman I ever want to see. Kids and dogs and me - that's all you've been missing. Photo/phone a must. 6783 ✉

Handsome, Athletic, Professional, Fit—Christian, mid-40s male, successful, sincere and sensitive, with a great sense of humor, looking for a pretty, fit female, age 32-38, with an easygoing, sweetheart-type personality, to enjoy life, laughter and all the wonderful things that a loving relationship leading to marriage has to offer. Photo a must. 6739 ✉

Divorced White Christian Male—60, living in South Florida, visits NY monthly. Wishes to meet slim, pretty lady to 55, for best friend, lover and permanent relation. Recent photograph and phone. Please, no pen pals. 6793 ✉

Handsome, Successful, Ivy-Educated—Lawyer (and budding author) seeks smart, sexy lady, 32-42, for permanent partnership leading to marriage. Ideal candidate loves kids, is intelligent, well-educated and successful in her chosen business or profession, athletic and outdoorsy yet a thinker and indoorsy too. She loves to dress to the nines to do the town, yet she is also happy to snuggle and read a book or watch a video. Her integrity prevents her from manipulating others or lying to them, and her sense of humor lubricates her environment. A nonsmoker, she is graceful, stylish, warm, feminine, and between petite and medium in stature. Please send personal letter with photo and evening/weekend phone number. Thank you. 6747 ✉ ☎

Smart, Sexy, Spirited!—Single (7 years). Seeks mensch, 47 plus - smart, playful, funny...for whatever happens. 6729 ✉

Tiny Waist, Gorgeous Smile—And great big heart. Highly successful, yet incredibly feminine and sexy. Pretty, articulate, green-eyed blond, 49, with wonderful sense of humor, integrity, elegance, knockout figure and, most importantly, compassionate heart. Seeking sophisticated, high-powered, kindhearted man, who has a great smile and loves to laugh. Recent photo, please. 6778 ✉

ER Doc—Impassioned pianist whose soft brown eyes turn green in late afternoon light...handsome, Jewish, 35, seeks extraordinary Jewish woman. Note/photo a must. 6776 ✉

Don't Pass Me By—I'm an extraordinarily successful guy who is 41, 5'11", good-looking, fit, Jewish (you needn't be) and extremely smart. I'm also honest, warm, caring, very happy, easy to talk to, energetic, adventurous, and have a great sense of humor. I enjoy good conversation, romantic dinners, exotic travel, biking, long beach walks, cuddling up near a roaring fire (in a fireplace!), scuba, the arts, playing piano, and close times with family and friends. I'd really like to meet a genuinely nice woman under 36, with solid values and a heart of gold, who wants and deserves it all. So, if this sounds like you and you're up for a phone call (how bad can it be??), drop me a note and include a recent photo (no excuses!) and your phone. You'll be very glad you did!! 6712 ✉

Country Gentleman—Late 40s, active, fit, divorced, well-educated, successful exec/writer, seeking similar traits in a woman, 30-50, someone who craves a compassionate, eclectic mate. 6791 ✉

Need Date For Friend's Wedding—Looking for great guy, 37-50, over 5'9", who is warm, affectionate, witty, good-looking, and ready to fall in love with this very cute, blue-eyed Jewish professional counterpart. Note/photo, please. 6803 ✉

Cute And Sexy—Jewish female, 45, slim, 5'3", with brains and humor, NJ/NY - loves music, the arts. Note/photo. 6716 ✉

Send Me Your Best Pitch—Blue-eyed, slim, 5'5" Jewish beauty - who is exciting, playful, intelligent, compassionate, ambitious and a sports publicist with many interests, seeks a Jewish guy, 30-38, 5'10" plus, outgoing, successful, good-looking, fun, witty, bright and passionate, for possible home run. Tell me about yourself, describing why you'd be a great teammate. Phone/recent photo guarantees a tryout. 6744 ✉

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Warm Ivy Surgeon—With the right Rx, a twinkle in his eye, with humor, good looks, muscular, 43, exciting, 5'10", in quest of lady under 36, for love, passion, family. Phone/photo a must. 6807 ✉ ☎

Great Guy—Who hasn't met the right woman. Handsome (6'1", 185), athletic, smart, genuine and fun. More: I'm a Jewish, creative professional with spark and soul. Seeking smart, attractive, fit and special woman, 25-35, for fun, romance, passion, connection. Photo/note. 6760 ✉

Steal My Heart—If you're male, 30-45, into theater, travel, skiing, music, NY Giants and looking for a lady to love. Photo/phone. 6733 ✉ ☎

Handsome Professional—Financially secure, hopeless romantic with a passion for travel, skiing and running. Searching for that special woman to share life's adventures. She should be at least 38, enjoy physical activity, be honest, sensitive, pretty, intelligent, stylish and successful. Note and photo. 6752 ✉

Tall, Athletic, Gay Female—Seeks same, 35-45, I know you're out there. I'm serious about having fun, enjoying life and falling in love. 6738 ✉ ☎

Japanese Kurt Russell—Looking for his Goldie. I'm 41 with tastes ranging from classical to rock 'n' roll. Likes: travel, dining, laughing, singing, more laughing. They say I'm handsome. I hope they're right. I'm very sincere as well. Photo/phone. 6815 ✉ ☎

Beautiful, Sincere—Warm, long legs... Seeks wonderful man, 45-50. 6715 ✉ ☎

Elegant, Cultured, Petite, Exotic—32, attractive, fun-loving, Eurasian mother of a truly wonderful son (9), well-traveled, comfortable in khakis, haute couture... Seeking a successful, dynamic, refined, sincere, accomplished man, late 30s-mid 40s,who loves to be spoiled and willing to spoil me. Note/recent photo. POB 657, Westport CT, 06880.

Fit, 50 And Fun—Tall, divorced, athletic male, broadcast exec - likes books, Broadway and tennis. Seeks female partner, 35-50ish, for mutual enjoyment and a future. Note/photo/phone, please. 6808 ✉

A Lot To Share—This pretty, slender, intelligent, 39-year-old professional who loves life, would like to meet a Jewish man whose kindness is only surpassed by his desire to have a loving relationship. Note/photo/phone. 6719 ✉ ☎

Upbeat, Somewhat Offbeat Woman—Lives in CT, works near City Hall, keeps her soul in the Village - loves open minds, laughter, great food...is (and seeks man who is) very smart, tall and fit, attractive, late 40s-early 60s - but otherwise tends to defy definition. 6806 ✉ ☎

Marriage Material—After 17 years married (no kids), with rebound romances a distant memory, this 6'5", nationally known attorney, 47, seeks a tall, younger woman (under 38). She is secure, smart, personable, worldly, classy and a head-turner - yet not at all pretentious. She's equally happy at a formal function as she is at home with a video and my puppy. She won't settle for anything less than an honest, witty, complex, grounded, handsome man. Photo. 6713 ✉

Seeking Dilbert Disciple—Who's ready to reprogram his life with a special executive lady. This attractive, petite redhead is ready for a life outside the office with an ambitious/creative DNRC member. If you're 35-45, single white male, (212), nonsmoker, send note/phone. Only savvy bosses need apply. 6810 ✉

Mostly Marvelous—Warm, lively, curious woman with pretty, youthful, eye-catching looks, an easy smile and casually sophisticated style, seeks intelligent, worldly man, 55 plus, with playful good humor. 6787 ✉

Gentlemen—What do you get as a birthday gift for a sister who has it all: great looks, a great shape and a wicked sense of humor?! The only gift could be you! If you are 28-34, creative, with a sense of adventure - and, above all, have a good heart, you get the wrapping paper and I'll bring the bow! Note/photo/phone. 6737 ✉ ☎

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Caring, Easygoing—37, tall, attractive professional woman, athletic, enjoys beach and skiing. Seeks sincere man (35-45) for lasting relationship. 6782 ✉

Pretty In Red—NJ, 5'1", 110 lbs, bubbly, effervescent redhead. Add to that an educated, fit, humorous, artistic, certified personal trainer/exercise physiologist. All this plus more in a small romantic package. Seeking professional male who is physically fit, humorous, 45-55, in a larger romantic package. Note/photo. 6758 ✉ ☎

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Handsome And Humorous—6', sensual, gym-toned, fun, owner of creative firm, 47, enjoys art, music, stone fences, stormy seas, sports, books, Victoria's Secret. Seeks very pretty, single white female, 30s, sexy, shapely, curvy - for mutual growth and more. Photo. 6736 ✉

Handsome, Successful And Confident—38-year-old businessman who has surpassed his financial goals, now sets his sights on sharing all that life has to offer with that special someone. If you are 25-35, bright, attractive and slender, let's explore everything from the great outdoors to great restaurants. Note/photo. 6743 ✉

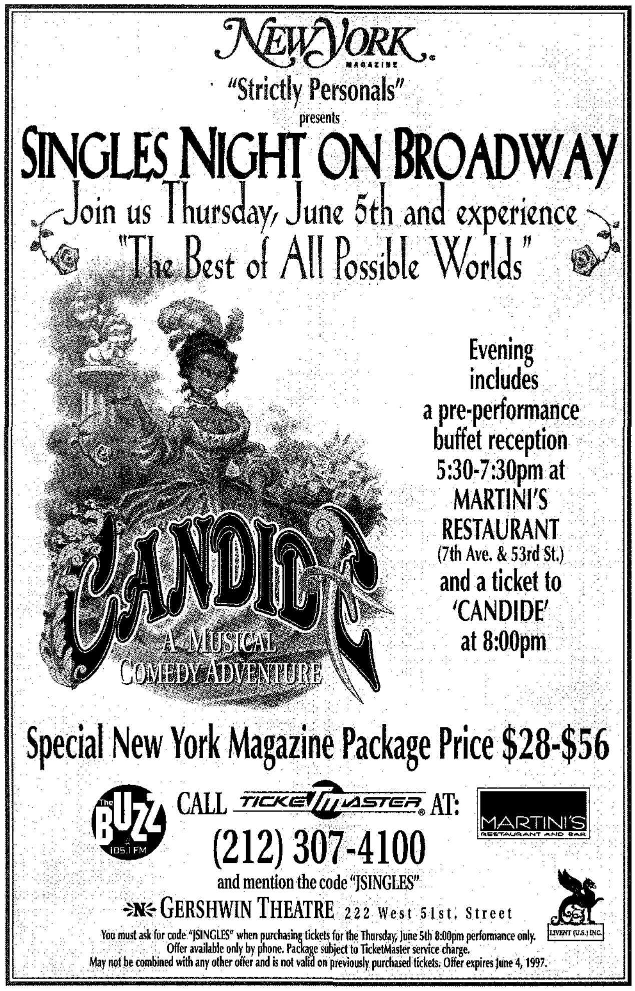
Fun, Down-To-Earth Guy—Seeks a 25-40-year-old, sweet, slender female professional who doesn't take life too seriously. If that sounds like you, write me: a 6', good-looking, sensitive and increasingly self-aware MBA who loves the beach, sports, and is learning to play a pretty mean six-string. Photo requested. 6781 ✉

Jewish Doctor Seeks A Soul Mate—Legally, amicably separated, 41-year-old man with blue eyes and muscular build, seeks a long-term intellectual and physical relationship with a full-figured woman. Photo/phone. 6789 ✉

Attractive, Slim—Professional female, 40s, with pluses galore...likes the good life and tennis, learning golf. Seeks successful, worldly mate. Note/photo. 6795 ✉

Ultra-Smart, Ultra-Sensual—Woman sought by man, 39, similarly unusual. Not asking for what I can't provide. Highly successful, intellectual/artistic, passionate, world-traveled, good-looking, excellent shape. You are very bright, strong intellectual/artistic interests, non-mundane, (com)passionate, very attractive. European a plus. Recent photo required. 6811 ✉

Strictly Personals



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Passionate And Compassionate—NJ woman - attractive, warm and sensual, with social concerns...nurtured by intellectual, cultural, aesthetic and outdoor pursuits and pleasures, by friendship, intimacy and laughter. Seeking gentle, active man, 50 plus. 6730 ✉

Tall, Attractive, Redheaded—Professional female, 29, seeks tall, interesting, erudite male, 29-38, for serious commitment. You read the Sunday Times in bed, like museums, plays, films, wear glasses, and absolutely adore cats. Offbeat sense of humor sincerely appreciated. Note/photo. 6790 ✉

A Sound Investment!—Pretty and charming, auburn-haired teacher, 48, Jewish (nonreligious), 5'3", slim, seeks male appreciation! If you're 48-55, available and consider yourself prime property, I'd like to make a long-term investment. Let's get together and compare assets! Note/photo/phone, please. 6746 ✉

Seeking Someone Special—Single, white Catholic female, 34, 130 lbs, 5'2", Italian, black hair, health care professional - seeks single, white Christian male, 29-39, attractive, caring, family-oriented, responsible - enjoys dining, movies, theater, traveling. Photo/letter. 6785 ✉

Sensuous, Affectionate, Eclectic—Jewish woman, recently single, desires stable, successful man, 50s-60s, for loving relationship. 6761 ✉

Pure And Open Heart—Divorced Jewish male, 37, funny, smart (PhD), attractive, athletic, muscular, 5'11", 195, seeks special woman. You should be smart, secure, funny, attractive, independent (but not a loner). I am looking for the love of a lifetime. Each morning I want to ask what I did to deserve you, and each night I want to wonder whether I did enough to show you how much you mean to me. Note/photo/phone (optional). 6765 ✉

Pretty Veggie Brunette—Seeks jolly good fellow with pet, 36-43. Photo. 6748✉

Who Says Nice Guys Finish Last?—Not me! A stunning, shapely, sensual and sweet single black female, who's full of deep thoughts and pleasant surprises. I'm 31, 5'7", size 6, down-to-earth - and I cook too! Looking for a tall, attractive, slightly nerdy man who's healthy, spiritual, dependable, sincere and straight, for the real thing. Running/skiing/tennis/golf/close-knit family a plus. Find me, so we can spoil each other rotten! Note and photo. 6726 ✉ ☎

Breathtaking Brunette—Extremely attractive, bright, fit, fun Jewish female, 31, seeks a professional, outstanding male who is sincere, romantic and ready to capture my heart. Note/photo. 6784✉☎

Part-Time Grownup—6', 180, blue-eyed, Nordic-looking Jewish male, all-Ivy education, 33. Extremely athletic. I survived Jewish schools... I don't kill whales or start forest fires. Seeking a pretty, down-to-earth Jewish girl who meets this description, and must be willing to lie about how we met. Photo please. 6751 ✉

Lifelong Romance—Sensitive, sincere, handsome, Jewish, 6', trim Ivy MBA seeks sexy best friend - slim, curvy brunette, 27-35, to share long soulful talks, warm nights, marriage, kids. Photo. 6804 ✉ ☎

Handsome, 49-Year-Old Single Male—Physically fit and athletic, college-educated and an entrepreneurial success, looking to share heartfelt, passionate experiences with a beautiful woman of intelligence and sensitivity, who enjoys dining, culture, travel and great adventures. Prefer fun-loving nonsmoker and nondrinker. Photo/note appreciated. 6764 ✉

Dare And Date—Attractive cosmopolitan lady, late 60s, wants to meet a Caucasian gentleman, almost same age, physically and financially healthy, active, sophisticated, loving life and pleasures. I have the same characteristics. Handwritten note and photo, please. 6768 ✉

Tall Jewish Woman—6'3", 36, nonsmoking, funny, smart, upbeat, kosher, seeks very tall Jewish mensch who won't dislocate his shoulder when we go dancing or get a crick in his neck when we kiss. 6763 ✉

Fairfield County, Pretty Woman—5'8", early 40s (looks younger), blond, slender, fit, professional, seeks tall, well-educated gentleman with exceptional sense of humor. 6727 ✉

Bright, Truly Pretty—Passionate lady, 46, seeks romantic, genuine, chivalrous man to talk with, love, hold, cherish forever. Photo helpful. 6773 ✉ ☎

Accomplished Gentleman—Seeks to share the finest things in life with a classy Asian lady in her 40s or 50s. 6816 ✉

Tall, Strong, Handsome, Jewish—Athletic male, 37, outgoing and adventurous, seeks an attractive, fun-loving Jewish female, 26-38. 6735 ✉ ☎

Creatively Brainy But Shy Guy—Seeks soul mate, 30s. POB 539, NYC 10101

Irish-American Female—Strong roots, sense of humor, 5'5", 50s, seeks Celtic-Catholic professional male, 48-55, nonsmoker who enjoys dance, walks, for long-term relationship. Note/phone. 6710 ✉

Setting Sail For A Soul Mate—Warm and caring, Jewish (nonreligious), great-looking, very special female - loves sailing/racing, music (from '50s rock 'n' roll to opera), enjoys dancing and sharing the remote. If you are a fun-loving, caring nonsmoker, 50-63, who still has the wind in his sails and is ready to share a romantic, exciting relationship, let's meet and sail into the sunset. Note/photo. 6809 ✉ ☎

Successful Businessman—Early 40s, seeking woman under 30 - intelligent, fun-loving, pretty female interested in travel, theater, good restaurants and other fun times. Note/photo a must. 6720 ✉

Friends First—Single, white professional male, above average-looks, fit, secure, and sensitive, seeks slender, cute/pretty woman, 34-40, for country/city adventures, romantic evenings, family, and a lasting love based on friendship. NYC/NJ. 6814 ✉

Golf, Good Looks—Sense of humor, low-key lady, mid 50s, seeks fun-loving, gentle man for partner on and off the course. 6724 ✉ ☎

Exotic Beauty Sought—By nice-looking, 47, 6', 215, brown/gray hair, blue eyes, business owner, marathon runner...Christian, eclectic tastes, great personality. Seeks pretty, bright, fit, stylish woman, 35 or younger. Photo/note. 6798 ✉ ☎

Work Hard, Play Hard—Single white female, 34, business owner, educated, seeks same kind of black male. No walks in the park or country drives. 6775 ✉ ☎

European-Born—41, successful, unattached, traditional Jewish male, very physically active, would like to meet Jewish female, 28-38, who is successful in her endeavors and who enjoys physical activities, and is ready to start a relationship culminating in formation of a family. 6805 ✉ ☎

Retired Male CEO—Seeks mature lady; share dinner, etc. NY or FL. 6717 ✉

Attractive Brunette Belle—5'2", 125 lbs, complete with soft drawl, pale skin and parasol, seeks Rhett of her dreams. If you're an attractive, athletic white male, 30-40, financially secure, emotionally stable, and curious enough to answer this ad, I'd like to show you a little Southern hospitality. 6734 ✉

Down-To-Earth MD—46, fit, romantic, with sense of humor, seeks attractive, intelligent 30-something female for relationship. Note/phone/photo. 6812 ✉

Seeking Single Dad—Fun, athletic Jewish professional, 38, 5'3", (914), mom of two, seeks caring, flexible, energetic professional man, mid 30s-mid 40s. 6779✉

Sensual Psychologist, PhD—46, very attractive, warm, witty, affectionate, athletic and playful, wishes to enjoy the summer season and possibly life thereafter with a male, 40-55. You are very bright, well-educated (with advanced degree(s)), attractive, trim, affectionate, sensual, honest and communicative. A somewhat offbeat quality and athletic ability is a plus. No reply without photo. 6769 ✉

Warm, Wonderful, Winsome—Jewish widow seeks sincere, secure, sagacious swain, 60 plus, for all seasons. 6767 ✉☎

The Right Stuff—Pretty, educated, savvy, slim Italian beauty, 35, seeks handsome, similar, successful, fit, fun-loving man, 20s-30s, for life. Photo/phone. 6786 ✉

Warm, Honest, Funny And Caring—Jewish male (31) is looking for a very slim Jewish woman (24-31) who is athletic, outgoing and passionate, to share with me all that life has to offer. (212) and nonsmokers only. Note/photo, please. 6819 ✉

Ready For Change!—Fun, fit, kind, 39, male, accomplished, artistic, entrepreneur, seeks adventurous, outdoorsy, healthy, kind and sexy first mate for friendship, perhaps live-aboard yachting and world travel. 25-35. Light on baggage! Full of life. Send note/photo. I'll reply. 6741 ✉

Someone Special—Happy, healthy, caring, strikingly attractive, successful professional woman - looking for same in a man. I have a wide range of interests including family, friends, career, the arts, the city, dance, travel and ski. Divorced, 40, with one young child - I desire a man who wants commitment, children. 6820✉

Intelligent, Attractive—Elegant lady in her 40s, seeks a gentleman for a sincere relationship. 6714 ✉

Tall, Handsome, Charming—Gentleman, 45, intuitive, witty, perceptive, pinstriped, fit and Jewish, who loves ballet and jazz. Seeks relationship with beautiful, bright, upscale, personable, fit, leggy woman, 35-45. Photo. 6801 ✉☎

Tiny Spitfire—Tired of the demands of the business world - needs love and romance and a special man at the end of every day, for always. Pretty, LI Jewish lady seeks accomplished man, 47-57, easy on the eyes, with a warm heart and a quick mind. Answer this ad! The best is yet to be. 6725 ✉

Frankly Fabulous Female—Looks, brains, class... NY, Hamptons and Florida life style. Seeks home for her heart with qualified white male, 58-65. 6788 ✉☎

Down-To-Earth—Single Jewish female, 33, 5'4", who enjoys dining out, movies, travel and having fun, seeks happy, commitment-minded, nonsmoking, single Jewish male, 33-39, to share my life with. Note/photo/phone. 6821 ✉

Financially Secure—33-year-old, single white male, attractive and very fit, who enjoys the beach, good food, good movies, staying in shape and living a healthy, active life, is in search of good-looking, educated, progressive female with same interests. Note/photo/phone. 6771 ✉

Pretty, Fair Black Female—40s, 5'6", successful, independent, health professional, who is comfortable on a beach or at a formal. Looking for an attractive professional man, 45-55, 6', who appreciates the grand and simple things in life and is healthy in mind, body and spirit. No smoking. Note/recent photo. 6728 ✉

Elegant/Earthy—Best friend and more sought to share life's pleasures, soften life's pains. Let's laugh, play, nurture, comfort, excite and inspire each other. Jewish LI widow, 58, 5'7", size 8, extremely attractive, giving, sincere, sensitive, sports-loving. Note/photo. 6774 ✉☎

Successful Attorney—49, many interests, seeks professional woman, 35-45, for serious relationship. 6750 ✉☎

Looking For Someone Special—Warm, nice-looking, marriage-minded architect, 35, with good sense of humor, seeking an attractive, intelligent, slim woman, 25-33. If you love travel, the arts, sailing, intimate dinners, the outdoors, and good conversation, I'm looking for you. I have a lot to offer, and I hope to share it with someone special. Note/photo/phone please. 6813 ✉

Tall, Dark, Handsome Attorney—With GQ looks, 49, 6'2", 185 lbs, divorced, no children, Ivy, animal lover - seeks tall, slim, attractive professional female, early 30s-early 40s, with no dependents, for serious relationship. Note/phone and recent photo a must for reply. 6594 ✉

Princess Of A Gal For Prince Of A Guy—Simply charming, petite, blue-eyed, 5'1", 26-year-old professional living in NYC, who likes the outdoors, traveling, spontaneity, sports, movies and fine dining. Seeking kind, sincere, open-minded Prince Charming, 27-35, to sweep me off my feet, for friendship, fun and romance. Send note/photo. 6800 ✉

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Photo by Teri Bloom

Want To Win At Love?—Beautiful, slender redhead, classy, vibrant, loving, succesful professional, seeks the right man for good chemistry, real friendship and a desire for love to last. Are you 54-66, stable, warm, earthy and truly ready for a relationship? We should meet. 6822 ✉

Academic—Male of Indic roots, 31, PhD, fit, successful, gentle, mild-mannered, with boyish good looks, possessing eclectic passions in literature and the arts, seeks to meet that special, sincere and warm spirit (female) to lastingly partake in the spice of life. Your thoughtful and literate note. 6762 ✉

Wealthy Businessman—41, seeks curvaceous, mature woman, to 50s, for enjoyable relationship. 6749 ✉☎

English, Enthusiastic, Empathetic—Slim, attractive lawyer, late 40s, Jewish, seeks educated mate for mind, body and soul in a serious relationship. I'm warm, sensitive - love the arts, reading, country, skiing, sailing, scuba, travel. You're 48-59, enjoy intellectual and physical pursuits... successful. Photo, please. 6799 ✉

It's Worth A Try—Single, successful Jewish man, 32, handsome and athletic, seeks intelligent, loyal, beautiful and adventurous woman who wants a partner and a friend for the rest of her life. Photo/phone. 6742 ✉

Athletic, Attractive, Ebullient—Humorous, white Jewish female, Westchester/Florida, recently widowed, seeking Mr. Wonderful, 60 plus. 6757 ✉☎

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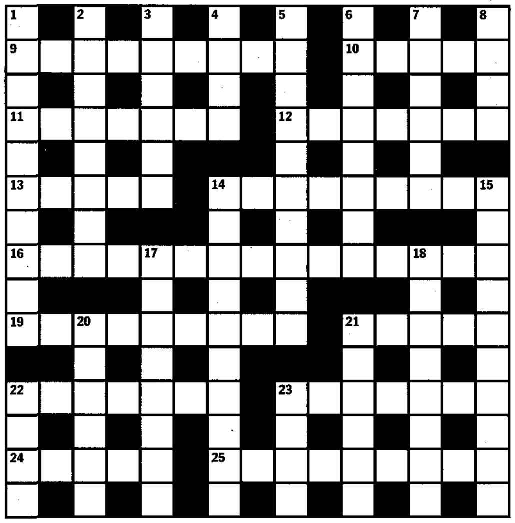
The 'Guardian' Crossword

ACROSS

9 Old payment form Rex obtained from the Chancellor's department. (9)
10 Sounding like a simple Moslem leader. (5)
11 No-one takes part in offensive. (7)
12 Sort that is seen in glasses. (7)
13 No, no, not here. (5)
14 Added twist used in job. (9)
16 False sounds ruin Attic drama. (5,10)
19 Shape that's the same a month since the start of November. (9)
21 Hair treatment provided by barber in Seville. (5)
22 Reckless courage of supporter sticking to state party. (7)
23 Fellow embarrassed with hat on? (7)
24 Everyone comes round to see a coral island. (5)
25 Cry when fruit gets cut out. (4,1,4)



DOWN

1 Part of the harness said to be put back. (10)
2 In a manner of speaking I'd have a chance. (8)
3 Once fanciful and one plain lover of Paris. (6)
4 Remedy for cold found by river. (4)
5 Newspaper proprietor related to the Iron Duke? (5,5)
6 Sort of car phone passed by sailors. (4,4)
7 In the middle of an ancient kingdom. (6)
8 Name a flag. (4)
14 Plastic surgeon, sad bird. (4-6)
15 Lords' feuds laid waste a German city. (10)
17 Italian island joined up with one Greek island, being fond of company. (8)
18 Birds are able to sign. (8)
20 Add one, approximately? Exactly! (4,2)
21 Show most red meat. (6)
22 Bring forth an animal. (4)
23 The company sounded triumphant. (4)

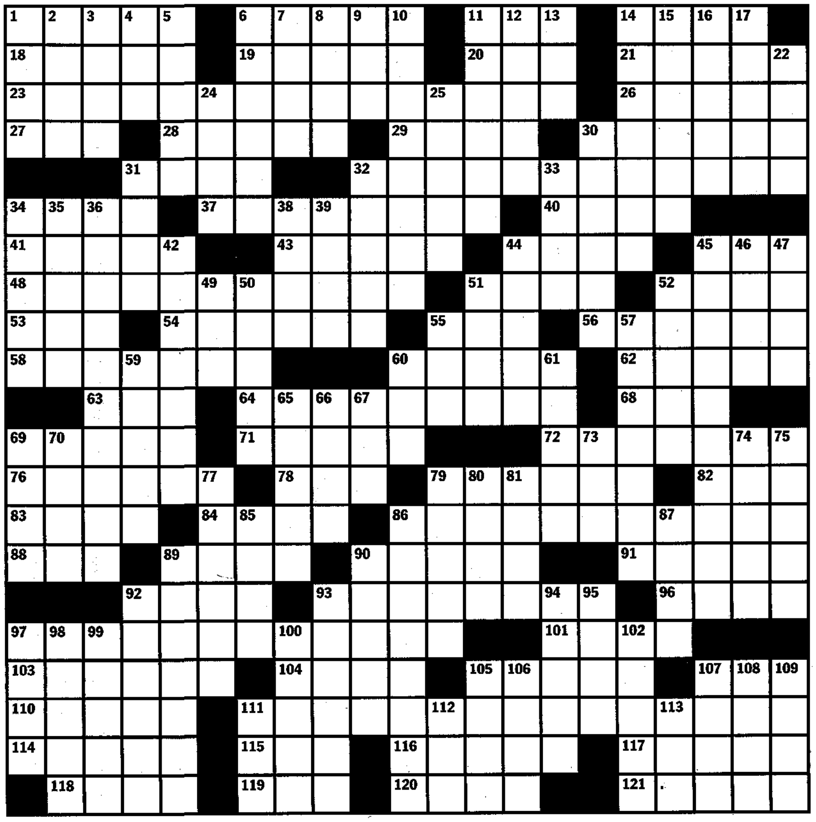
'Tony Trivia': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

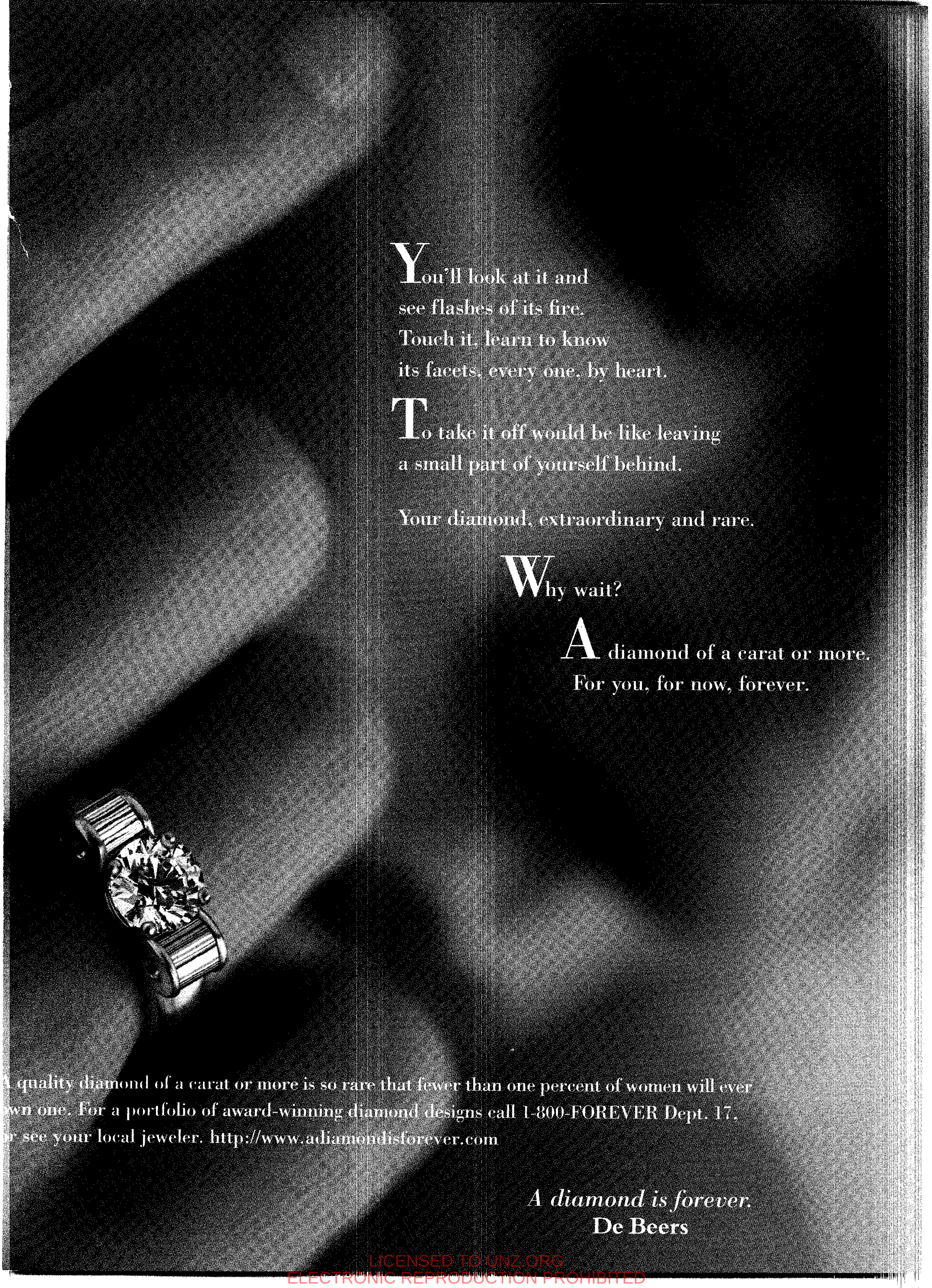
1 Costume
6 Render less bright
11 Howl at the moon
14 Outerwear
18 Molecular particles
19 In solitary
20 "—— Lazy River"
21 Car from Japan
23 Composer with the most Tonys
26 German gun
27 Paul Newman film, 1963
28 Ire
29 Inner Hebrides island
30 Like early movies
31 Military no-show
32 Most nominated actor
34 Tony-winner Cullum
37 Online locations
40 Nonpareil
41 Tony-winner Worth
43 Fairyland figures
44 Pre-Soviet ruler
45 Traffic tie-up
48 Neil Simon's first win
51 Versifier
52 Narc's target
53 Sniggler's catch
54 Babbled
55 Matterhorn, for one
56 Sampras rival
58 Last in a race
60 Natural talent
62 Top sheik
63 Hideout
64 Recipient of the most Tonys
68 Foot-soldiers' abbr.
69 Pawnees' friends
71 —— Gay, famed plane
72 Cushion ornaments
76 More venturesome
78 Trifle (with)
79 Church district
82 Louis Quatorze, e.g.
83 Afflictions
84 Not odd
86 Actress with the most wins
88 Culbertson of bridge
89 Scoring serves
90 Frenzied
91 Plaintiffs
92 The hoosegow
93 Pupils entrusted with special tasks
96 Tony-winner Joel
97 Show that won in all four acting categories
101 Rowlock holdings
103 Bargain-priced
104 Politico Landon, et al.
105 "Animal" or "Bleak"
107 Terrif
110 "I could —— unfold . . ."
111 Tony
114 Thesaurus pioneer
115 Looby-——
116 Eaglet's home
117 At attention
118 The elder Dumas
119 Tony-winner Cariou
120 Unspoken greetings
121 Machine-shop tool

DOWN

1 Swordsman's wound
2 Caesar's rebuke to Brutus
3 —— the line (conformed)
4 Ball-pk. official
5 Bah!
6 Kind of bracelet
7 Ultimatum word
8 Entry fixture
9 Pub
10 Acts as go-between
11 —— Aires
12 Pertaining to bees
13 Turkey Day serving
14 Bullet diameter
15 Optic
16 Device for boring holes
17 General drift
22 Garfunkel and Tatum
24 Sufficient, old style
25 Fire-truck cargo
30 Beethoven form
31 Part of A.D.
32 Jitterbugged
33 Bower flower
34 Has the same values
35 Projecting window
36 Musical with 10 Tonys
38 Alternative to suspenders
39 Veer off course
42 Charge incurred
44 Subject
45 First Tony winner
46 Basilica area
47 Golda of Israel
49 Revenue agcy.
50 Soak oneself
51 Blueprint
52 Consigns to perdition
55 "Arabian Nights" first name
57 Teahouse hostesses
59 Garden undesirables
60 Title for Angelico
61 Make a double knot
65 Starting bets
66 "Crazy" bird
67 Wood thickness
69 Off Broadway's Tony
70 Turnpike tax
73 Cigarette dropping
74 Longest river of France
75 "Carrie" star
77 Chef's formula
79 Of ancient Carthage
80 Touched down
81 Having mucho pesetas
85 Aloe ——
86 "At Seventeen" songstress
87 Toupees, humorously
89 Olympics contender
90 Diva Anna
92 Less fresh
93 "Paradise Lost" author
94 Mailman's circuit
95 Enclosure with a ticket order: abbr.
97 Fly high
98 At the peak of success
99 Utility consumption
100 Dugout
102 Opposite of attract
105 Livestock group
106 Singer Redding
107 Be worrisome
108 Triumphal structure
109 Computer info quantity
111 Bar none
112 Modernist, for short
113 Historic age



Solutions to last week's puzzles appear on page 140.



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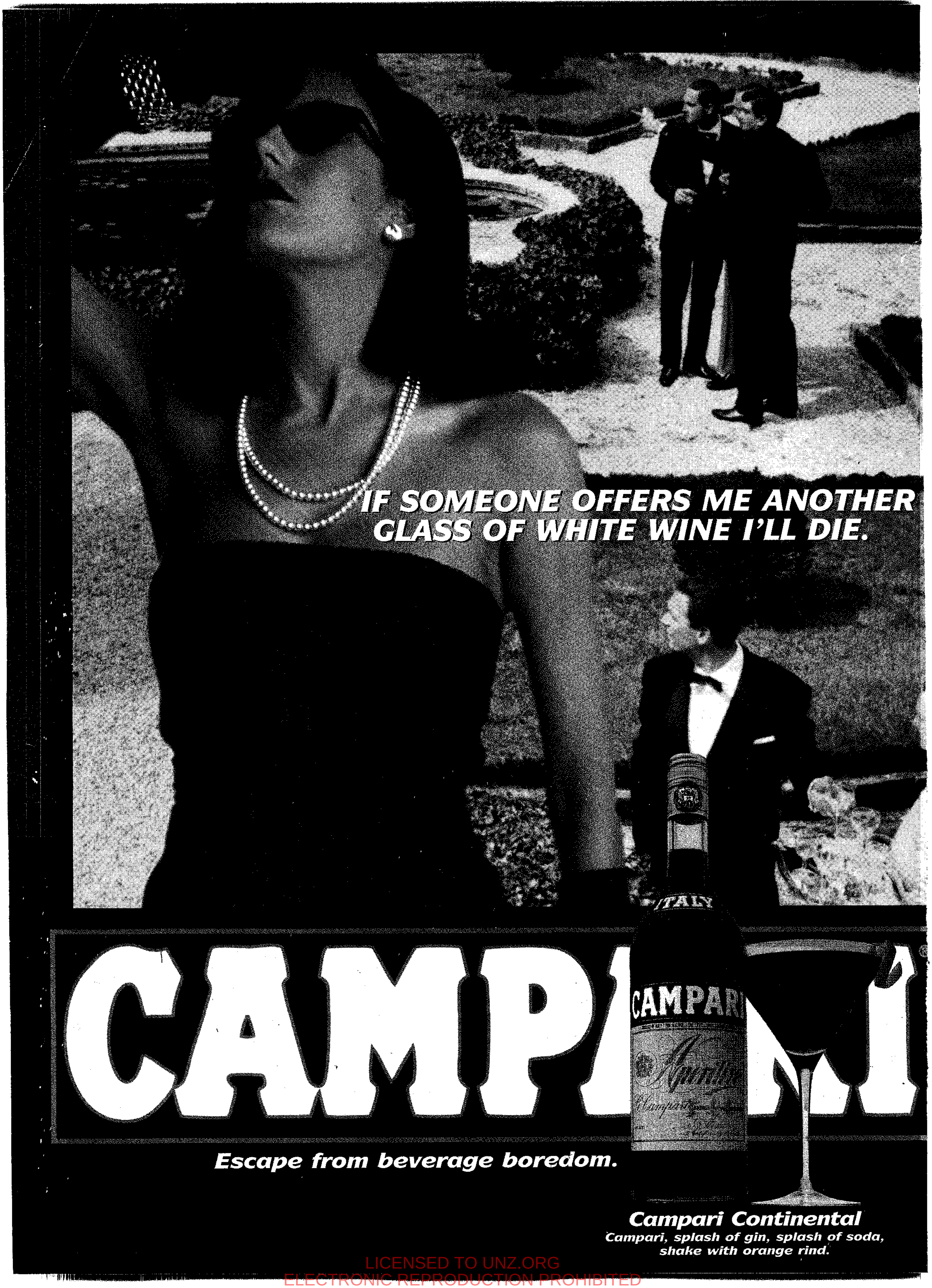
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CAMPARI
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Campari Continental
Campari, splash of gin, splash of soda, shake with orange rind.